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Grey pottery kneeling figure, with traces of white and red pigment. Wei Dynasty, A.D. 220-264
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CURRENT SHOWS AND COMMENTS BY PERSPEX ON THE SIGNIFICANCE OF A WORD

H EUREKA! (*pace* those grammarians who would have us spell this sigh of relief without the aspirate). I have found the right word, the word I have been wanting for weeks, perhaps for years—at last. It is *embodiment*. It clarifies everything in its relation to art. It means the whole bag of tricks; the bag with all its tricks *inside*. It marks the container, the outside, but bearing the marks of the content on its surface. A work of art which we call the embodiment of beauty does not show us beauty but only its skin, its vesture; that is to say, the vesture of an idea. I do not know what a great many of our living artists are about, or what they think they are doing, but it seems to me a kind of strip-tease act, a stripping of beauty to its under-vesture, beauty skinned beyond its depth, flayed, gutted. It all goes back to one most inappropriately named Freud (which I need not tell my readers—means joy), according to whom it is not the embodiment, nor the container, but the contained that matters; the bag must be emptied and the tricks examined. It's a sort of *hara-kiri* with the further refinement that the corpus vile must hold an autopsy on his own "liberated" bowels. Well, the procedure may be of value, but, like all anatomy, exposes much that is nauseating to vision. Dame Nature herself, it seems, cannot bear the sight of entrails, which she prefers to conceal in a bag of generally indifferent, but often of considerable abdominal beauty. But whatever else anatomy, though in itself an art, may be, it is not what we understand when we think or speak of the Fine Arts. It is not the embodiment but the disembodiment of the *ideas*; it seeks to lay them bare, to expose them, and then, to use a striking phrase of Eric Newton's, they "tear unexpectedly at one's æsthetic sensibilities." It is the word *tear* which condemns the concrete objects as works of art—that is to say, as paintings and sculpture, whatever psychological or even æsthetic merit may be claimed for them. Beauty does not tear.

The relevance of all this I shall try to demonstrate presently; but first let me note that it all springs from the varied character of the shows which I was invited to view this month. Here they are: At the Lefevre Gallery: "Five contemporary British artists—Francis Bacon, Frances Hodgkins, Henry Moore, Matthew Smith, Graham Sutherland"; at the Berkeley Gallery: "Henry Moore, Matthew Smith, H. Morton Colville"; at the Leicester Galleries: "The Art Collection of the late Sir Hugh Walpole"; at the Beaux Arts Gallery: "Exhibition of Paintings by Children from Bedales and Burgess Hill"; at the Redfern Gallery: "Recent Paintings by John Kashdan and Paintings for Children by Richard Eurich"; at Frost and Reed's Art Gallery, 41, New Bond Street: "The Emerald Isle, paintings by Maurice C. Wills"; at the reopened St. George's Gallery, 81, Grosvenor Street, W.1: "Sculpture, Paintings and Colour Prints by Leon Underwood"; and at the new Galleries of Messrs. Roland, Browse and Delbanco, 19, Cork Street: "Reality and Vision in three centuries of English Drawing."

This last-named exhibition is our best starting-point

in support of my theory of distinction between embodiment and anatomy; because its covering title "Reality and Vision" already hints at a difference; but not only its wide range—it begins with Godfrey Kneller, who was born in 1646, and ends with Michael Ayrton, born in 1921, covering a span of 275 years—but its representative quality and, in addition, a short paragraph in the introduction to this very excellent show gives me the desired opening. The writer of the introduction asks in reference to a "Turner": "Is not Turner's sketch of a woman's head the best proof how any seemingly 'contentless' motive can be used as a starting-point? The head becomes almost a pretext, and what really matters is the movement in volume and light that recalls mountains and rivers and snow." Here the writer has performed an act of autopsy on his own process of thought. I don't know what exactly "movement in volume and light" means; I can see no movement, except in that which my own eyes may perform in scanning this airy painting; but I feel sure that the reference to "mountains and rivers and snow" which has only occurred to the writer because the head of the young woman rests in a *horizontal* position, was furthest from the artist's mind. I likewise cannot tell, at the moment, whether this young girl's head was a study for one of his paintings, or whether it is only a peg on which Turner hung his investigations in the problem of the *embodiment* of the idea: painted light; that is to say, the rendering of the sensation of light through concrete pigment. I imagine that this study belongs to the thirties of the last century when Turner was especially interested in such matters. At first glance this study is a puzzle which might have come from Renoir's hand, and be it noted one has in Renoir's later landscapes also a feeling that they came from the same palette as his nudes. If we now look in the same exhibition at William Blake's "Har and Heva bathing, Mnetha looking on," one sees it immediately not as a study in volume or light or anything else but as the embodiment of an idea—a vision; but not an hallucination, for we have it on Blake's own authority that he was fully conscious of his outer as well as his inner sight. In other words, this is not an anatomy; moreover, it is in its form language related not only to the fanciful Fuseli's but also to that of the frigid Flaxman, as may be confirmed in this very show. We find a very different kind of conception in Sawrey Gilpin's pen and wash called "Macbeth's Horses"—a truly wonderful drawing. In my ignorance I had thought of Sawrey Gilpin only as one of the, to me, exceedingly boring race of horse painters, and an "also ran" at that. I apologize to his shades. This drawing alone suffices to prove that he was more than they. It embodies the idea of *horse* in action and is drawn not from "the life" but from perfect knowledge of structure, and it is drawn with imagination, not from it; it is drawn, that is to say, as old Toba Soyo, the Japanese priest painter, drew bulls and other beasts nine hundred years or so ago; which, incidentally, is only one more proof, if such were needed, that there is no progress in the art, that man sees to-day

with the same optical instrument that his forebears used a thousand or four thousand years ago. All that has changed since has happened *behind the seen*, if this playing with spelling can be pardoned. That, of course, is the plea of justification made by the Surrealists who are monkeying with the theatre of humanity and would place the auditorium behind the scene. Well, I have once stood "in the wings" whilst a world-famous *prima ballerina* was "in front" and whilst the audience thundered its applause the elderly lady passed by me panting, pitifully near collapse. At that moment I knew the hidden Truth; but who had the advantage?

I should like to have been able to give more space to this really admirable and enlightening show, which includes also a number of drawings of associative interest, for example, the portrait of Thomas Gainsborough's friend, the cross-eyed and cross-fingered auctioneer, John Greenwood, whom we should remember, *inter alia*, because we owe him, indirectly at least, Jan Gossaert's "Adoration of the Kings," now in the National Gallery, which in 1911 cost the nation, one way and another, £42,776. Greenwood, realizing its merit, advertised it "as the most capital Antique Painting in the world." How much it sold for under him is not known. It took Jan Gossaert, called Mabuse, ten years to embody his idea which in itself was the offspring of God alone knows how many parent forebears. This and the fact that the Cork Street exhibition numbers Henry Moore and Graham Sutherland amongst its exhibitors brings me to these artists, who are both represented at the Lefevre Gallery along with Matthew Smith, whilst Moore figures again with Matthew Smith in the Berkeley Galleries.

So far as I can judge, Henry Moore devotes more time to the embodiment of his ideas than either Matthew Smith or Graham Sutherland. In fact, one has not the impression from Matthew Smith's work that he has ideas, and that whatever Sutherland's ideas may be they seem rather to crop up and to demand embodiment spontaneously. Matthew Smith's paintings seem improvisations in colour based on a passionate feeling. Sutherland, I imagine capable of painting a face that looks like a landscape, or vice versa, after the alleged "pretext" we have commented on in relation to Turner; but with this difference, that in Sutherland's case the ambiguity would be the deliberate aim. Matthew Smith's chromatic scale is too luscious and too sultry for my liking, and Sutherland lingers too much behind the scenes.

Henry Moore's case is a very different one. The very fact that at the Berkeley Galleries he is showing no less than eleven pieces in Terracotta and Bronze, all variations on the theme "Madonna and Child," showing the enormous trouble he devotes to the embodiment of one single subject is proof of the difference. In fact, to some of us it has seemed as if he were a man of one idea, an *idée fixe*, so similar has all his work seemed to our eyes. And, indeed, I think that was the truth. He was searching for the platonic reality of form, of which our world of forms is only a shadow. His search involved a disregard of the most important thing of all, the organic or creative energy of which form is only the visual expression. The "bag of tricks," in other words, takes on an outward shape from that which it contains; but to Moore there was no categorical distinction between a mountain of rock and a mountain of flesh, between a

woman in labour or a mountain in like condition, and in consequence much of his statuary has seemed to others but a *ridiculus mus*, a certainly laughable though by no means little mouse. And now the affairs of this world have forced him out of his studio in the clouds on the summits of abstraction. He has come down to the level of the common man with the common man's hope of a community centre. His sense of form has had to comply with social values. Hence these many "Madonnas," and variations on the theme, "The Family," intended for Impington. Still, and very properly so, these essays are essays in ideas and not imitations of nature, but still—and I think unfortunately—he neglects the idea of the human head. In one of his variations of the Family theme he has even sliced the head of the "father" into a V-shaped duality—for purely aesthetic reasons, for, what some twenty or thirty years ago, was called "significant form." And, indeed, all his essays in this exhibition, though they measure only a few inches in height, are significant, *i.e.*, monumental in conception whether done in bronze or terracotta; they are undeniably impressive. It seems to me a pity that he has allowed these things to be called "Madonnas," because this particular word evokes only too often a sick and false kind of art, thanks to Raphael, who is responsible for a great number of variations on this theme, and only escaped from his own saccharine "sweetness" when the theme was the much older, much more fundamental one of Mother and Child, as in the Early "Tempi," the "Granduca," and finest of them all both in feeling and in form, the "della Sedia" Madonnas. But although even Moore can be "pretty" in some of his drawings, though not in Raphael's sense, sculptural grandeur depends on sculptural and not on pictorial form, and in either case relies on simplification, not on elaboration. It is on this ground that Henry Moore holds his own. If only he would simplify rather than maltreat the head forms of his statuary! As it is he may be mistaken for the one thing he is not: a Surrealist. On the contrary, his aim might, I think, be fairly described as realism in quintessence.

This brings me to the show at the Lefevre Gallery, where Newton found Graham Sutherland's "oddly beautiful plants tearing at his aesthetic susceptibilities," but where I, I must confess, was so shocked and disturbed by the Surrealism of Francis Bacon that I was glad to escape from this exhibition, which I had anyway entered prematurely, unguided therefore by a catalogue. Perhaps it was the red background in three of the pictures that made me think of *entrails*, of an anatomy or a vivisection and feel squeamish. I don't know; but there it is.

And so to the Leicester Galleries to experience and to enjoy the aesthetic sensibilities of a private collector and celebrated writer where nothing *tore* at my susceptibilities, not even a Paul Klee. The collection is a large one, the present show being only a first instalment, and there are to be two more. I can therefore only give a general impression. Unlike Sir Michael Sadler, whose keen intellectual interest in art was recognizable in the shows not long ago held in the same galleries, Sir Hugh Walpole seems to have been guided by his subjective feeling and the mood of the moment. I claim this

(Continued on page 112)

CHINESE ART (TWELFTH ARTICLE) JADE—III

BY VICTOR RIENAECKER

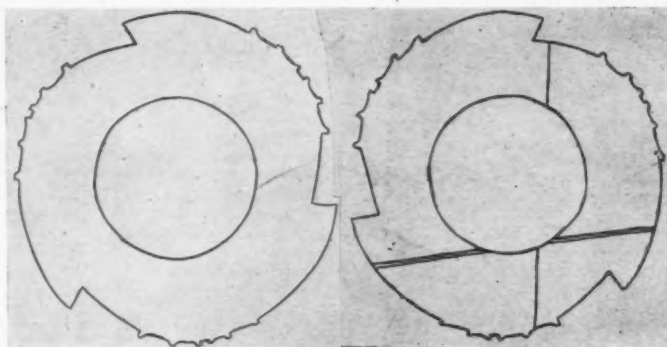
The previous articles in this series appeared in *APOLLO* in December, 1943, throughout 1944, and in January, February and March, 1945

IN considering the symbolism of Chinese jade it is well to bear in mind that the earliest ideas and beliefs have been preserved in China with almost indiscriminate veneration. A dragon or a rat on an amulet or ornament to-day probably derived its original significance far back in prehistoric times. This is especially true of the astrological symbols of the early rituals. Formulated astronomical systems as such are of a later day. The early Chinese observers of the skies believed that the sun and moon and stars were powerful agents in their influence upon terrestrial affairs. The consequent religion of the heavens was the matrix of a prehistoric ritual which became later enshrined in such literary records as the *Shu Kiu*, the *Chou Li*, the *Li Chi*, and the *I Ching*.

The *Li Chi* (Book of Rites) and the *Chou Li* (Ritual of the Chou Dynasty), though re-shaped and interpolated in Han times, or towards the close of the feudal era, contain a detailed account of the ritual employed at the Chou Court. These ceremonies, such as the "capping" of youths when they reached the status of manhood, and the rites at banquets, archery tournaments and funerals, probably represent the idealised practices which the traditionalists wished to see perpetuated. As regards the royal rites observed by the Son of Heaven, they cannot be said to be based on widespread current practices, since at the time when they were compiled, about the IIIrd century B.C., the Chou Kings were confined to the possession of the capital, Lo Yang, and exercised no authority over the Rulers of the Warring States. The *Li Chi*, which is a collection of varying dates, includes the Great Learning (Ta Hsueh), a work which was used by the Sung philosophers in the XIIIth century A.D. as the source of the later Confucian philosophy.¹ The *I Ching* (Book of Changes) is a work of great antiquity which was used as a book of divination. One part is a text giving rhymed interpretations of ordinary country omens such as:

"If a ram butts a hedge and cannot go back or in, your undertaking will completely fail."²

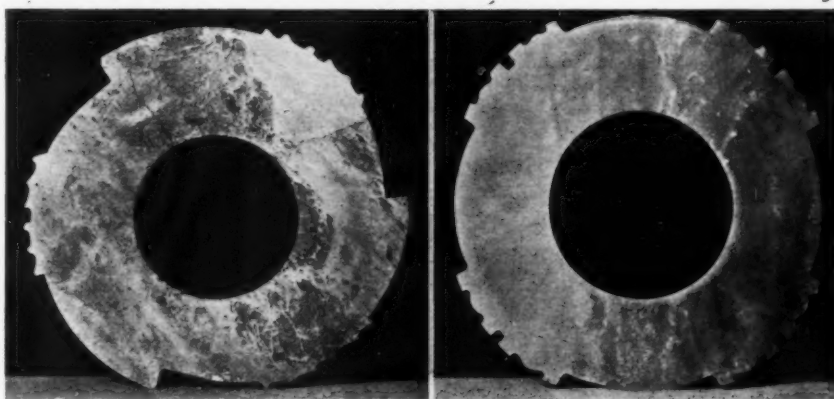
which bears a strong resemblance to the age-old peasant lore of all countries. The other part is a divination manual containing formulae for the interpretation of the oracle bones and tortoise-shells. Ten appendices were added to this book by followers of the Confucian School, but not by Confucius himself, as the



JADE ASTRONOMICAL INSTRUMENTS
(obverse) Suan-Ki (reverse)

Chinese scholars of later centuries long believed. The importance of these additions is due to the fact that the Sung scholars, who in the XIth and XIIth centuries re-shaped Confucian doctrine, took the appendices of the *I Ching* as texts upon which to found their teaching. The *I Ching* devotes considerable space to the interpretation of the 8 trigrams or *Pa Kua*. These symbols, traditionally invented by Wen, father of Wu, the first Chou King, have at all times played a great part in divination; and, in later times until the present day, the design has been used for decoration on porcelain and for protective purposes. It is to this latter end that it is so often to be found hung up in houses.³

At the time of the Chou there was no official priesthood. The father was the priest of his clan; the prince, the priest of his Kingdom; and the Emperor, the *pontifex maximus* of the nation. Religion was a form of nature worship. The great cosmic powers, Heaven and Earth and the Four Quarters, were the principal objects of worship. These six powerful deities, however, were not conceived as personal gods, and were accordingly not represented as human beings. The conception of anthropomorphic images is entirely foreign to China in times prior to Buddhism; but in consonance with the abstract metaphysical mind of the ancient Chinese, which reduced all phenomena to a fixed numerical system, the supreme deities were imaged by means of geometric forms; and the most precious material known to them, jade, was utilized. The deity Heaven was conceived of as circular, and personified in a perforated jade disk. The Emperor was believed to receive his mandate from Heaven, and by his command ruled as the Son of Heaven. Hence a disk of this type became the emblem of his sovereignty. When the feudal princes paid a visit to the Emperor's court, they rendered homage by the presentation of such a disk. As jade was believed to embody qualities of solar light and to communicate directly with heavenly powers by means of its transcendental properties, the Emperor used it to commune and consult with Heaven. Jade was also buried with the dead. If of green or bluish colour, it symbolized the sky and promoted the sprouting and budding of vegetation created by Heaven.



ASTRONOMICAL JADE DISCS

Colour: Ash-grey and ivory white.

Surface: Slightly convex.

Chou Dynasty or earlier. Diameter, 5½ in.

Colour: Translucent pale green

Surface: Flat.

Chou Dynasty or earlier. Diameter: 6½ in.

Eumorfopolous Collection

There is also "The Little Calendar of Hsia," a fragment of great antiquity preserved in the work of a Han scholar of the 1st century B.C. (The Rites of the Elder Tai). It is a primitive farmer's calendar, supposed to be of the Hsia dynasty. It is improbable that it is so old, but the name attests the general belief in the existence of the dynasty.⁴

In spite of numerous hints and half-statements, there is no enunciation of an exact system in these fragmentary and much edited books; but, though precise indications are lacking, it is certain that early jade objects must have been bound up with the most ancient rites; and that they evolved their shapes and decoration from beliefs in a distant past cosmogony.

The *Shu Kiu* (Book of History) commences with the record of the life and achievements of the great mythical Emperor Yao Sheng, who stands at the dawn of Chinese history as the model of all wisdom and sovereign virtue. To the terse statements of this seemingly authentic chronicle, numberless fabulous details were added in legendary records. His surname is said to have been Ki, and his name Fang-hun. Yao is considered his dynastic title, although this, like the remainder of his history, is wholly doubtful. He is said to have been a son of the Emperor Ti Kuh. On ascending the throne in 2257 B.C., he commenced, according to the chronicles, a course of wise and beneficent government, the result of which was "universal concord." Under his direction, the astronomers Hi and Ho (said to have been brothers) were commanded to observe the planetary revolutions, and the Empire was redeemed from the inundations by which its surface was covered through the failure of his Ministers of Works, Kwên and Yu, to drain off the waters by which the land was overflowed. After occupying the throne for 70 years (or 98 years) he set aside his unworthy son, Tan Chu, and selected the virtuous Shun as his successor, giving him his two daughters in marriage and thereupon abdicated the throne. The virtuous and prosperous government of these two celebrated sovereigns is commemorated in the phrase: Heaven (favouring as in the days of) Yao and the sun (resplendent, or days prosperous, as in the time of) Shun.⁵

The *Yao Tien* contains remains of an old astronomical calendar (2400 B.C.). Claiming origin in the apocryphal legend of the Emperor Yao Sheng, it is of importance in fixing certain dates, notably that of the change in calendrical calculation involved in substituting the solar for the lunar zodiac.



1. JADE FIGURE. Colour, grey-green. Height, 6½ in.
2. HIERATIC JADE FIGURES. Height, each 2½ in. The Field Museum, Chicago
Pope-Hennessy Collection

It is evident from Shang bone inscriptions that agriculture played a most important part in the lives of the people of that period. Mencius, who lived during the period 372 to 289 B.C., or approximately eight centuries after the decline of Shang, gives a vivid picture of the social conditions and the importance of agriculture of the ancient Chinese. "In the time of Yao, when the world had not yet been perfectly reduced to order, the vast waters, flowing out of their channels, made a universal inundation. Vegetation was luxuriant, and birds and beasts swarmed. The various kinds of grain could not be grown. The birds and beasts pressed upon men. The paths marked by the feet of beasts and the prints of birds crossed one another throughout the Middle Kingdom. To Yao alone this caused anxious sorrow.



1. JADE KUEI with seven incised stars. Colour: weathered to a brown-yellow with traces of original green. Probably of the Chou Dynasty. Length, 9½ in.

HIERATIC JADE FIGURES

2. Onion-green, weathered to a uniform vistre. Height, 6½ in.
3. Brown and Green. Height, 1½ in.
4. Indications of having been grey-green, now roughened and changed to buff. Height, 6½ in.

Eumorphopolous Collection

He raised Shun to office, and measures to regulate the disorder were set forth. Shun committed to Yi, the Director of Engineering labours, the direction of the fire to be employed; and Yi set fire to, and consumed, the forests and vegetation on the mountains and in the marshes so that the birds and beasts fled away to hide themselves. Yu separated the nine streams, cleared the courses of the Tsi and T'a, and led them to the sea. He opened a vent also for the Zu and Han, and regulated the course of the Hwai and Sze, so that they all flowed into the Chiang. When this was done, it became possible for the people of the Middle Kingdom to cultivate ground and get food for themselves. During that time Yu was eight years away from his home, and though he thrice passed the door, he did not enter. Although he had wished to cultivate the ground, could he have done so?

"The Minister of Agriculture taught the people to sow and reap, cultivating the five kinds of grain." When the five kinds of grain were brought to maturity, the people all obtained a subsistence. . . ."

"From what we can gather from the bone inscriptions it is apparent that the people of Shang did intensive farming and that grain formed a very important item of their diet. They also had extensive herds of sheep and reared droves of swine, which had evidently been domesticated from the wild animal. They must have had very large herds of cattle. One of the bone inscriptions mentions a herd of five hundred head. Besides this they were great hunters, and must have consumed vast quantities of wild animals and birds of various species.⁶ Deer and wild boar appear to have been much hunted. They were also fishermen, and the character for fish is extremely common on the bones. Surprising as it may seem, there is no mention on the bones of vegetables. Why this is so is a mystery. They must have cultivated some kinds of vegetables, but for some reason such plants have been left out of their inscriptions."⁷

Before 2400 B.C., the lunar zodiac had been used in China to fix the annual dates by observation of the sidereal position of the

full moon, and to determine the sidereal position of the sun, which was diametrically opposed to that of the full moon. The eye was then the only instrument for observing the sky. It was seen that the moon moved across the sky on a path through a multitude of stars. It was also noted that the sun moved across the dome of heaven presumably also through this invisible host during the day. By fixing a lunar zodiac it was possible to calculate the recurrence of the full moons. The rising of certain full moons was found to coincide with certain aspects of the sun; and the astrologers looked for that moment of simultaneity, which was duly celebrated by two great annual feasts of the spring equinox and the autumn equinox.

About 2400 B.C., the gnomon displaced the use of the lunar zodiac by enabling the date of the summer solstice to be determined by the shadow of a vertical rod. This simple device inaugurated a new period in China, that of solar and tropical astronomy foreshadowed in the text of the *Yao Tien* and confirmed by the immutable system of the sidereal seasons which, in spite of precession, has preserved the position of the equinoxes and solstices indicated in this early text.¹⁰ Though the lunar zodiac lost its value for calculation, it preserved its traditional astrological and religious prestige.

While little is known regarding the earliest religious observances of the Chinese, there is good reason to suppose that the first phase of religious development consisted with them, as with other primitive peoples, in a vegetation cult.¹¹ This cult associated religion and seasonal changes, and led to a vague belief in earth-spirits and in the magical methods of influencing them. It was intimately connected with the veneration of cosmic bodies; and, even before true astronomical calculations could be made, the four seasons with their influences on food and vegetation were propitiated by incantations and sacrifices in favour of the produce of the soil. In an analogous manner the five elements, earth, fire, water, wood and metal, all of supreme importance to men, received their special forms of homage.

A study of early jade specimens lends support to the view that the original nature-religion of China was a synthesis of worship which acknowledged the celestial control of the seasons and fealty to the terrestrial elements which conditioned human existence. By degrees, decorative motives were introduced corresponding to the change in the astronomical theory of the heavens.

There can be no doubt that the utmost importance was attached by the Chinese, as by all primitive people, to the miracle of spring's return. A variable and uncertain recurrence, an event not to be calculated by the mere addition of days and nights, it was believed it could be induced by magical or religious ceremonies, the observance of which assured the worshippers of some mysterious bond between them and nature. Possibly the origin of magic is to be traced in similar rites, and that these led to a wider belief which recognized a response to man's actions in nature and in the forces around him. Thus the worship of vegetation and natural forces, dating back to prehistoric times, became intimately linked with seasonable observances. The early half-mythical emperors were said to have ruled by virtue of the elements: Fuh-Hi by wood, Shên-Nung by fire, Yew-Nai by earth.

Fuh-Hi, or T'ai Hao, is regarded as the legendary founder of the Chinese Polity, as successor to the divine beings who are reputed to have reigned during countless ages before human society came into being. The period usually assigned to Fuh-Hi is from 2852 to 2738 B.C. He was known as the Great Heavenly One, because of the miraculous conception on the part of his mother, who became pregnant by the inspiration of Heaven. The period of gestation he underwent lasted for twelve years. He established his sovereignty at Ch'en (the modern K'ai-feng Fu), and instructed the people in the arts of hunting, fishing and pastorage. Before his advent the people were like animals, clothing themselves in skins and eating raw flesh, knowing their mothers but not their fathers and pairing promiscuously. He is known, also, as Pao-Hi, which name is interpreted as "the slaughterer of beasts," and because of his services to the people in teaching them to cook their flesh for food. It was so ordered by heaven that a supernatural being, called the dragon-horse, rose from the waters of the Ho (Yellow River) at Fuh-Hi's feet and presented to his gaze a scroll upon its back inscribed with the mystic trigrams. From these, and from the movements of the heavenly bodies, he deciphered the system of written characters, with which he superseded the method of keeping records by means of knotted cords. Having formed the six classes of written characters, he invented the system of honorary and cyclical notation, and regulated the seasons. He also established the laws of marriage and con-



JADE BUDDHA

Colour: grey-green. Possibly VIth Century, A.D. Height, 6½ in.

Pope-Hennessy Collection

structed the musical instruments called the K'in and Si. He bestowed the title "dragon" upon his officials in commemoration of the dragon which had carried the mystic writing to his feet. When he died, he bequeathed his government to Shên-Nung.¹²

Shên-Nung, or Yen-Ti, was known as the Divine Husband-man, and is said to have reigned from 2838-2698 B.C. He was the son of a princess named Ngan-têng, who conceived him through the influence of a heavenly dragon, near the river Kiang, from whence he derived his surname. His habitation is said to have been the mountain Lieh-Shan; and, because he "reigned by the influence of the element Fire," was called Yen Ti. He was the first to fashion timber into ploughs and to have taught the people the art of husbandry. To Shên-Nung is also credited the discovery of the curative virtues of plants, and the practice of holding markets for the exchange of commodities. The extension of the eight trigrams of Fuh Hi to the number of sixty-four symbols is likewise, by some authorities, attributed to his inventive genius.¹³

The story of the miraculous conception of Fuh-Hi, as of his successor Shên-Nung, is, of course, only another instance of the world-wide prevalence of the myth of the virgin birth of most of the worshipped figures of history. This world-wide dissemination of the legend is most remarkable. Zeus, Father of the Gods, visited Semele in the form of a thunderstorm; and she gave birth to the great saviour and deliverer Dionysus. Zeus, again, impregnated Danae in a shower of gold; and the child was Perseus, who slew the Gorgons (powers of darkness) and saved Andromeda (the human soul).¹⁴ Dewaki, the radiant virgin of Hindu mythology, became the wife of the god Vishnu and bore Krishna, the beloved hero and prototype of Jesus. With regard to Buddha, St. Jerome says: "It is handed down among the Gymnosophists of India that Buddha, the founder of their system, was brought forth by a virgin from her side."¹⁵ The Egyptian Isis, with the child Horus on her knee was honoured centuries before the Christian era, and worshipped under the names of "Our Lady," "Queen of Heaven," "Star of

the Sea," "Mother of God," and so forth. Before her, Neith, the Virgin of the World, whose figure bends from the sky over the earthly plains and the children of men, was acclaimed as mother of the great god Osiris. The saviour Mithra, too, was born of a virgin; and on the Mithraic monuments the mother suckling her child is a not uncommon figure.¹⁶ The old Teutonic goddess Hertha (Earth) was a virgin, but was impregnated by the heavenly spirit (the Sky); and her image with a child in her arms was to be seen in the sacred groves of Germany.¹⁷ The Scandinavian Frigga, in much the same way, being caught in the embraces of Odin, the All-father, conceived and bore a son, the blessed Balder, healer and saviour of mankind. Quetzalcoatl, the (crucified) saviour of the Aztecs, was the son of Chimalman, the Virgin Queen of Heaven. "An ambassador was sent from heaven on an embassy to a virgin of Tulan, called Chimalman . . . announcing that it was the will of God that she conceived a son; and having delivered her the message he rose and left the house; and as soon as he had left it she conceived a son, without connection with man, who was called Quetzalcoatl, who they say is the god of air."¹⁸ It is further explained that Guetzalcoatl sacrificed himself, drawing forth his own blood with thorns; and that the word Guetzalcoatltopitzin means "our well-beloved son."

There are, besides, a number of black virgin mothers who are, or have been, worshipped. Not only cases like Devaki, the Indian goddess, or Isis, the Egyptian, who would naturally appear black-skinned or dark; but those images and paintings of the same kind, yet extant—especially in the Italian churches—and passing from representations of Mary and the infant Jesus. Such are the well-known images in the chapel of Loretto, and images and paintings in the churches at Genoa, Pisa, Padua, Munich and other places. It is difficult not to regard these as very old Pagan or pre-Christian relics which lingered on into Christian times and were baptized anew—as, indeed, we know many relics and images actually were—into the service of the church.

Notwithstanding great geographical distances and racial differences, the general outlines of the beliefs and practices of ancient man are seen to be markedly similar. Nearly all his deities were connected with the phenomena of the heavens, the movements of the sun, planets and stars, with nature-worship, and with the mysteries of sex and reproduction. The history of early man everywhere is inseparable from stories of solar heroes, of vegetation-gods and the personifications of Nature and the earth-life, and the projection of deities or dæmons worshipped with all sorts of sexual and phallic rites.

At first, the human mind must have been only simply con-

scious, like the animals. Fear of a kind, indeed, existed, but its nature was more that of a simple mechanical protective instinct. There being no figure or image of Self in the animal world, no figures or images of beings who might threaten or destroy that Self could be imagined. The imaginative power of fear first arose with the coming of Self-consciousness, and from that imaginative power was unrolled the whole panorama of gods and rites down the centuries. The immense force and domination of fear in the earliest stages of the self-consciousness of Man can hardly be exaggerated. As soon as Man began to regard himself as it were from without—a frail phantom and waif set in the midst of tremendous forces of whose nature and mode of operation he was ignorant—he was beset with terrors. Dangers seemed to loom upon him on all sides; and he naturally sought all possible means to placate those spirits he believed to be hostile, and to entreat those he imagined to be friendly. To primitive peoples, the great world must have been terrifying and bewildering in the variety of its dangers and complications. A thunderbolt might come at any moment out of the heavens, or a demon out of an old tree trunk, or a devastating plague follow an evil smell, or ravage without any apparent cause at all. It is against some such a reconstructed background of beliefs that we have to study the artefacts of all ancient peoples, if we would attempt to date them approximately and in some measure recover their purpose and significance.

¹⁶ C. P. Fitzgerald, "China, A Short Cultural History," p. 80.

¹⁷ A. Waley, "The Book of Changes," *Bulletin of the Museum of Far Eastern Antiquities*, No. 5. Stockholm, 1934.

¹⁸ C. P. Fitzgerald, "China, A Short Cultural History," pp. 79-80.

¹⁹ *Ibid.* p. 27.

²⁰ William Frederick Meyers, "The Chinese Readers' Manual," pp. 291-2.

²¹ Mencius does not give the names of the five kinds of grain, and we are not able to identify all the varieties. These were Ho, Mi, Mai, Ch'in and Chu.

²² Mencius, Book III, Part I, Chap. IV, Parts VII and VIII. Legge.

²³ Hunting and meat-eating on any considerable scale must have been confined to the highly placed, and the peasants were probably largely vegetarian.

²⁴ Harry E. Gibson, Appendix B (Agriculture in the Shang Pictographs) included in Arthur de C. Sowerby's "Nature in Chinese Art."

²⁵ L. de Saussure, "T'oung Pao," October, 1922, p. 269.

²⁶ "Das Priesterthum im Alten China," B. Schindler, 1922; and "Le Dieu du Sol dans le Chine Antique," E. Chavannes.

²⁷ William Frederick Meyers, "The Chinese Readers' Manual," pp. 48-9.

²⁸ *Ibid.*, pp. 200-1.

²⁹ For this interpretation of the word *Andromeda*, see "The Perfect Way," by Edward Maitland, preface to first edition, 1881.

³⁰ "Contra Jovian," Book I; and quoted by Rhys Davids in his "Buddhism," p. 183.

³¹ See Doane's "Bible Myths," p. 332, and Dupuis' "Origins of Religious Beliefs."

³² See R. P. Knight's "Ancient Art and Mythology," p. 21.

³³ See Kingsborough's "Mexican Antiquities," Vol. VI, p. 176.

CURRENT SHOWS AND COMMENTS

(Continued from page 108)

privilege, too, for my selection from his selections. The picture that I liked best was a large horizontal Montmartre view by Utrillo's, a "white" period one of special charm, even greater than in the other but vertical composition. Such Utrillos hold their own in any company. It was, however, a pleasure, too, to me to find one of our painters holding his own even against a Cézanne, namely, Paul Nash, also in a white key; landscape and our Le Bas and Claude Rogers need in their line of rich colour and subdued tone fear no Frenchman. On the other hand, a charming little still life, a sort of duet in luminous blue and red by Renoir, is much more my idea of colour composition than the heavy-handed Titian derivatives of a Matthew Smith. Sir Hugh Walpole, however, was not, as I have said, a student collector with a programme. We find, for example, a rollicking Rowlandson "Bacchanal" side by side with a sober "Dead Bird" study by Hondecoeter. We find Guys and Tissot, Millais and Burne Jones, "Max" and Rossetti all in his *galère*. Incidentally, both "Max's," "Whistler" and the "Henry James cum Josef Conrad" caricatures are admirable. In a little water-colour called "Autumn Evening" we see Wilson Steer at his absolute best, for this artist seems to succeed in his embodiments at the inverse ratio of the body in his pigments. This must

suffice as an attempt to convey some of the flavours of this eclectic collector's taste.

Leon Underwood's show at the St. George's requires more space than I can give it here. Leon Underwood is an intellectual and a self-willed one at that, for he is as much swayed by ideas as by the means of their embodiment, taking a deep interest in purely technical experiments, as for instance here in the processes of his colour prints. Many of his paintings are his interpretations of the Mexican scene, in which country he stayed for some time before the war.

The attraction of Maurice C. Wills' exhibition at Frost and Reed's is its topographical character, that of Counties Donegal, Down and Antrim.

I have myself "no time" for children's work, being neither an educationist nor a psychologist, such as no doubt would wish to visit the exhibition at the Beaux Arts Gallery. On the other hand, I much regret that I was unable to visit Richard Eurich's "Paintings for Children" at the Redfern Gallery in time for notice here. Knowing Eurich's excellent work and assuming that they are *full dress* paintings in which children are treated as seriously and with as much respect for their intelligence as they deserve, such an exhibition should be as fascinating as it would be novel. Time and space permitting, I shall report on my experience with them in the next number.

SPORTING PRINTS—THE MAKERS

BY GUY PAGET, D.L., F.R.Hist.S.

THE father of Sporting Prints was Francis Barlow, of Lincolnshire (1627-1702), but I have not come across any of his printed in colour, though hand-coloured specimens, some quite modern, are to be met with. Some he etched himself from his own pencil and indian ink drawings. The majority appeared in the "Gentlemen's Recreation," 1686. There are several prints after Wootton and Seymour, but they were not published until after their death. Stubbs and Marshall are met with in colour, mezzo, stipple and aquatint. It

last Alken, christened Samuel Henry, called Henry Gordon, and signing his pictures H. Alken, jun., did his father's name much harm by not only omitting the "jun." but deliberately forging and passing off his very inferior work as that of his father. He died in the workhouse.

Henry Alken, senior, "Ben Tally Ho" (1785-1851), was the son of Samuel Alken (1756-1815), who had studied under J. T. Barber and became well known as a portrait painter. Henry started as a miniature painter. Christopher North, in "Blackwood's" of 1824, describes



DUKE OF WELLINGTON AND HODGE

By HENRY ALKEN

The man that Bony could not stop. "Orders are orders." . . . "Here's a sovereign, my man."

was the Alkens and Wolstenholmes who did most to popularize Sporting Prints.

The Alkens stretch from Seffrien, a wood carver (1717-1780), by family tradition the son of a refugee, who had fled from the court of Christian VII of Denmark, where he had loved unwisely and too high, to his great grandson, Henry Gordon (H. Alken, junior) who died in 1894. Four of Samuel's sons, Sam, Henry, George and Seffrien, were sporting artists, as were two of Henry's, Henry (Gordon) and Seffrien. Shaw Sparrow unravelled this tangled skein with his usual ability and industry in his "Book of Sporting Painters." As they all painted the same subject in the same style and signed their picture S. or H. Alken, it is impossible to tell by the signature alone to which to attribute their work. The

H. Alken: "He is a gentleman and has lived with gentlemen. He understands their nature both in its strength and its weakness. . . . It is he that can escort you to Melton. . . . He feels the line that separates the true old *domine terrarum* and the *nouveau riche*. He feels this and paints as he feels." This disposes of the canard in "Notes and Queries" that he started life as a valet and was a hunt servant at Badminton. The mystery about him is that for several seasons he mixed with the "nobs" at Melton as one of them, but none of them knew that he was "Ben Tally Ho," whose pictures they so admired, till he let it out at Kirby Gate during a dinner with that fiery radical politician and Tory fox hunter, Sir Francis Burdett. Where did he get enough money to start? Was it from horse coping? He wrote a treatise on that art.

How many pictures did he paint and how many were engraved? I believe both G. Fores and the late Mr. Schwert tried to compile a complete list, but gave it up when they got near five figures!

No phase of life came amiss to him. He could turn over a gig, knock down a pheasant or a Charlie, gallop over a brook or a snob, caricature the ridiculous uniforms of the Prince Regent's Army and even Prinny himself, but certainly not "The Duke." "The Man whom Bony could not turn" is full of dignity. His hunt scurrys, though too bunched up and crowded, move. He is too fond of one class of horse, not because he could not draw a screw as well as Leech, but because he liked that class. His colouring is clear and vivid without being crude; his lines are like his fun—clean and sharp. When he sat down to paint a picture, his composition is as good as anyone's. It is only when carried away by the pace of the hunt that he forgets such trifles.

His landscapes are as good as Birkett Foster's. His atmosphere is transparent, his snow sparkles. I don't always like his hounds' shoulder action, nor is his arrangement of his field up to Ferneley's best—not so natural. Lady Daresbury's collection contains some masterpieces. His oils fall off sadly in comparison with his water-colours. The drawing is there and the spirit, but not the purity of colour. He loses distance. But, when judging them, remember that other members of the family



A LITTER OF FOXES

Animals by C. LORRAINE SMITH Landscape by G. MORLAND.

Engraved by G. J. GROZER, 1797

From a coloured mezzotint in possession of the author

undoubtedly did the worst and put "H. Alken" on them, but these could not deceive anyone who wasn't blind.

I would rather have the first-rate print than the original oil painting. Why will water-colour artists try and do oils?

Amongst other activities he used to "engrave" the amateur efforts of his sporting friends. In most cases "engrave" was a euphemism for completely redrawing and colouring the originals in his own style.

I have seen the originals for the "Beaufort Hunt" by W. P. Hodges at the late Sir J. Cahn's. They differ from Alken's engraving as chalk from cheese; in fact, he cut some in half and made two prints out of one. Those he engraved for Sir R. Frankland and Mr. Dean Paul also show the master hand. He re-drew "Dick Knight's Doings" for Loraine Smith, but the tough old squire would have none of them, preferring his own crudities and cursing Jukes the engraver for improving them.

Alken never left his mother lodge, even when drawing a large crowd. He was always a miniaturist. Many of his fancy pictures are a collection of miniatures of real horses and men. In fact, I doubt whether he could avoid doing this if he had tried.

Many of his best works he etched direct on to the plates and coloured them himself. Some must have been done from small sketches. My reason for saying this is that so few of the originals of his prints are extant.



DRIVING A TIGER OUT OF THE JUNGLE

From a coloured aquatint by NIERKE. Drawing by HOWETT after WILLIAMSON, 1807

SPORTING PRINTS—THE MAKERS



LORD GLAMIS AND STAGHOUNDS, HEREFORDSHIRE

After WOLSTENHOLME by S. W. REYNOLDS, from a mezzotint in monochrome

What remain to us prove that his original drawings would never have been destroyed if they had ever existed. Spencer of Oxford Street, a great admirer of H. Alken, found the pencil drawings, quarter size, of the "Quorn Hunt," but no one claims to own the "originals," though I believe Lord Haddington's set of prints to have been coloured by Alken himself.

The Pollards come next in popularity. Robert was born in 1756 and died in 1838, and James his son was born in 1782, dying in 1867. They were both of the Alken School, but their draughtsmanship was very inferior. Their horses' legs are far too long and thin. They excelled in racing, coursing, coaching and fishing pictures, but their hunting pictures are very inferior. They were obviously not hunting men. History is deep in their debt for the details of their prints of our race courses and coursing meetings. Mr. Gilbey has a fine selection of the originals of their fishing prints, which are very pleasing. Neither were great artists but both were good illustrators. Their backgrounds are very true to life and easily recognized by those who know the localities from which they were taken.

Squire Loraine Smith, of Enderby, the Mæcenas of sporting artists, was largely a caricaturist. He might have been a great artist if he had ever been taught to draw and paint. He had that subtle instinct for design. In prints made after his drawings his animals are anatomically incorrect, but they are very much alive. When Alken re-drew the Squire's "Dick Knight" he lost some of their truth and vigour. He alone has the honour of sharing a plate with Morland, "A Litter of Foxes, Animals by Charles Loraine Smith, Esq., Landscape by

George Morland, engraved by Grozer."

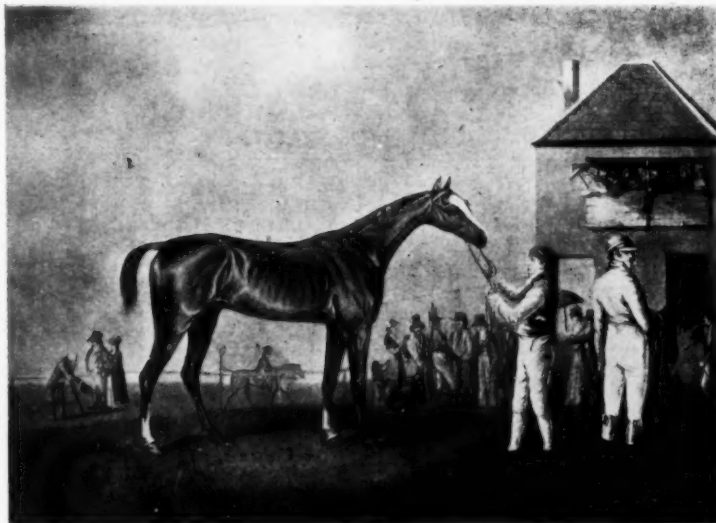
The squire provided Morland with an open earth at Enderby when his creditors were too hot on his scent, and it was during his stay in Leicestershire that he produced some of his best work. The story goes that the squire kept a very strong hand on the cellar key, and he took it out hunting with him. One day on his return he looked at one of his own pictures which he had left unfinished. "Best thing I've ever done," he exclaimed. "A bottle of port is indicated, eh, my boy!" George agreed and saw to it that the squire was equally pleased on his next return.

It is with mezzotints we associate Morland, and there are no finer prints in the world. Many of these are engraved by his brothers-in-law, J. R. Smith and William Ward.

J. M. W. Turner, Rowlandson, Sam Howitt and several more who became artists of repute helped to produce J. R. Smith's mezzotints, not only from the works of sporting artists such as Chalon and Ben Marshall, but those of Sir Joshua Reynolds, Opie and a host more.

Samuel Howitt's forty aquatints from sketches, illustrations for Thomas Williamson's "Oriental Sports," must not be left out—a remarkable achievement for a man who had never seen India. A book of his twenty "British Field Sports" fetched £1,060 in New York in 1923. But there is too much sameness about his horses. They are all half-bred Arabs and his hunting scenes, though well painted, tend to be too pretty. They fail to carry conviction. He somehow lacks guts.

Morland could not draw a hound to save his life. In the hunting set by Bell the dogs are quite different in each



QUIZ

From a mezzotint in monochrome

After CHALON by WARD

picture and not fox hounds of any known breed in one of the four, but that does not stop them being superb pictures, colour, design, composition—perfect. A good set is worth £1,000. His work was equally popular on the Continent. Many of them have the titles in French.

I have already alluded to the Wolstenholmes—father, 1757–1837, and son, 1796–1883. They were originally Yorkshire squires, who came south to Essex to hunt over a property there, but strayed into that dangerous, tricky country round Chancery Court, where they lost and were ruined. They, however, made their second horse serve as their first. Instead of hunting to paint, they painted to hunt, so for once some good came out of Chancery. They both painted equally well in oils and water-colours.

horses, no one sits his man better down in his saddle. Many of his prints are lithographs, which are apt to be flat, but the mezzo by Wagstaff of "John Musters and his Hounds" is very fine. His Majesty the King has many good specimens of his work at Windsor.

Francis Chalon (1776–1836) was also much patronized by Royalty. He was of foreign extraction and did most of his work in the North, where coal up to the present has enabled his patrons' descendants to hang on to his work, so that very few have found their way into the market. There are several good mezzos by W. Ward after him.

Commander Bowers' "Sir Mark Sykes and his Hounds" is a grand hunting picture, full of truth and



SIR MARK SYKES' HOUNDS. Breaking Cover.

By H. B. CHALON

Collection Commander R. Bower, R.N., M.P.

Their knowledge of hunting is accurate and delicate. They would have been better known if they had migrated to Melton, but they preferred the southern counties of Essex, Hertfordshire and Surrey. The majority of their pictures are small, few being over two feet by eighteen inches, and many a quarter of that size. They reproduce exceedingly well, so well, in fact that a few years ago the market was flooded with cheap forgeries. Up to 1817 Reeve of Grafton Street engraved most of the father's work, after which it was undertaken by the son. All I have come across are aquatints. As both signed their pictures Dean Wolstenholme, the father's and son's works are hard to distinguish.

Amongst other artists who made sporting prints, Ben Davis (1782–1854), son and brother of Royal Huntsmen, enjoyed great popularity, and deserved it. Though his fox and hounds tend to be too big in proportion to his

vigour. It is well known through the first-class mezzo by William Ward. Lord Barnard's "The Raby Pack" is equally good, and is sometimes met in colour.

Cooper Henderson (1803–1877), born with the rise of the mail coach, saw its zenith and died with it. No man ever made the dust fly, chains rattle and lanterns gleam as he did. "The Windsor Coach at Full Speed" and "Returning from Ascot Races" must always keep their places as long as any remain who cherish memories of The Road before it became a tarred skating rink. He has been well served by his engraver, J. Harris; his horses live. He is far better than Pollard. There is no real comparison, but there is no one else to compare him with! If he has a fault, it is that he is inclined to over-emphasize unnecessary details in the foreground, and his effect is often shiny.

Maggs, 100 years later, has copied his style.

SPORTING PRINTS—THE MAKERS

The Herrings, F. C. Turner and Harry Hall did much to kill sporting prints. They produced too much, and too many were very poor stuff. Most are stencil portraits of racehorses, which grateful backers bought to remind themselves they had once backed a winner. No ale-house was complete without some.

Herring senior started life as a stage-coach driver and painter. If he had been taught drawing instead of driving and painting pictures instead of carriages, he would have gone far. He undoubtedly had great natural genius; his farmyard scenes are full of understanding and feeling, but are often too busy. His racing pictures show knowledge and strength, but when he tries something big, he falls down as he does when he attempts hunting scenes. One sickness of his two carriage horses and the Sultan's white Arab which Queen Victoria gave him, jumping stiffly on hounds; yet he was the most popular sporting painter of the day.

Both F. C. Turner Hunt and Hall's hunting pictures are beneath contempt. Unlike Morland's, their lack of truth is not redeemed by artistic merit, nor were they happy in their engraver. They were born in the machine age and were swept along with it.

Lastly, there comes Sir Edwin Landseer. No artist ever enjoyed such popularity or, during his life, such high prices. Fifty years ago "proof" steel engravings after him fetched hundreds, and a very insignificant original a thousand pounds. A portrait of three hunters was valued in 1902 at £8,000 for probate, and the engraving from the private plate at £120 each. To-day you could knock off a nought and call it shillings! Yet Landseer is a great artist. He was untrue to his genius. He glutted an adoring public with poorer and poorer, stickier and stickier sentimentality, highly polished. He played down to the crowd like a lewd comedian till they gave him the "bird" for giving them what they asked for. Fortunately he had been dead for fifty years, leaving £200,000, before his public had tired of him.

With the death of Henry Alken, sporting prints rapidly deteriorated and lost much of their popularity. The photograph was creeping in and in its wake cheap and gaudy colour process, which murdered the delicacy of Alken and Wolstenholme. Not until after Queen Victoria died did photographic reproduction attain anything like success. To-day water-colours can be very well reproduced, but the finest modern process printing is by no means easy or cheap.

John Sturgen and J. D. Giles produced many sporting prints between 1880 and 1914, Giles ploughing new ground. He made his landscapes dominate his subject.

The XIXth century illustrators must not be forgotten. First of these is John Leech (1817-1864), the creator of Jorrocks and Mr. Briggs. Then there was his successor on *Punch*, Charles Keene (1823-1891). Randolph Caldecott (1846-1886) was of the same school, the delight of the nursery. He might have risen to great things if he had lived longer and ever enjoyed good health. He could draw and his colour was pure and natural. George Du Maurier portrayed the gentler arts with gentle satyr.

Sporting illustrators deteriorated far less than the painters. Finch Mason, Armour, Beer, the Tout, Shaffles and the Wag are worthy successors of Leech.

Though not mentioned in most books on the water-colour school, the same men touched on in this article

are up to the best standard, and contributed a great deal to popularize water-colours. Edward Duncan (1804-1882) was a link between the two schools. He etched John Ferneley's "Doings of Count Sador" as well as other pictures for sporting artists, and was a leading light amongst the many fine water-colourists in the first half of the last century.

In so short an article covering so large a subject it has been possible only to mention a few of the best-known engravers. Of the others, J. Harris (c. 1800-1860), J. Pyall, R. G. Reeve (1810-1840), T. Sutherland (1785-1835), M. Dubussieg (1820) are among the best of the aquatint engravers, and worked for all the leading men. J. Bentley (1809-1851) specialized in Steeplechase after H. Alken; J. H. Clark (1770-1863) executed a set of four driving incidents after Lt. Down, which are as rare as they are good. The leading names amongst the mezzotinters are Green (1740-1800), William Ward (1766-1826), William Giller (1800-1860), Grozer (fl. 1790), Sam Reynolds (1773-1835), C. Turner (1774-1837), and later Thomas Lewis Alken, who, only dying in 1889, did most of Sir Francis Grant's big pictures. Hullmandel, J. W. Gillis (fl. 1835) and Thomas Fairland (1804-1892) may be looked on as the best lithographers. Gillis worked for R. B. Davis, while Fairland was much favoured by Abraham Cooper. Francesco Bartolozzi (1728-1813). "Duke of Newcastle Returning from Shooting," after F. Wheatley, is a very fine stipple, but beware of forgeries. There are a lot about. H. R. Cook also stippled two horses after Leonard Marshall, but this method does not seem popular with sporting artists.

The vast majority of sporting prints are aquatints, or supposed to be, but many are coloured by hand.

Lionel Edwards and Charles Simpson are artists of the first rank. Besides having had many of their works reproduced in colour, they have illustrated their own and other people's books. Many people may differ about their artistic merit, but Sporting Prints of the Regency will always be a part of Old England.

BOOK REVIEW

FINE BUILDING. By MAXWELL FRY. (Faber & Faber.) 15s. net.

Mr. Fry's book covers a multitude of subjects besides fine building; and in it we could wish for more about the mistress art and less about sociology. His own direction was to no small extent guided by the German architect Walter Gropius, with whom he had a "short but memorable partnership," and "Fine Building" owes much to the activities of the Mars group.

It is characteristic of his modern approach that he does not discuss architecture as an art until the penultimate chapter, thinking it better appreciated against the background of economic and social history of the earlier chapters. He is not deterred by the fact that this same "social and economic background" and the devastation of the industrial age has been fully discussed elsewhere. While illustrating and fully appreciating our later Renaissance architecture, his interest as an artist lies in modern work, to which his approach is very personal. For instance, he speaks of "the elegant, transparent beauty of the Van Nelle factory, Rotterdam—God rest its martyred remains." As a convinced modern he accepts standardization, and is convinced that a vigorous policy of standardization would help rather than hinder the growth of a healthy architecture in this country; and he believes that the demand for new building after the war will be so great that we must extend the range of standardization and mass production to cover nearly all the parts of building.

A BERLIN ENAMEL BOX COMMEMORATING THE BATTLE OF LEUTHEN

BY MAJOR J. F. HAYWARD

PORECELAIN or enamel snuff boxes having some connection with the Prussian monarch, Frederick the Great, are by no means uncommon. This is doubtless partly due to the fact that the Seven Years' War, from 1756 to 1763, in which he won so remarkable a series of victories, coincided with an epoch when porcelain production was flourishing not only in Saxony and other German States but also outside Germany in most of the Western European countries. Frederick's victories were commemorated on porcelain and enamel in Berlin, in Saxony, in Thuringia and especially in England, where, as our only Continental ally against France, Frederick achieved a popularity and renown which no other foreign monarch has ever rivalled. The porcelain factories of Worcester and Liverpool and the Staffordshire enamel works all produced pieces commemorating his victories. While the work of the two former factories in this respect consisted of transfer-printed wares, the Staffordshire enamel box makers produced snuff boxes, etuis, etc., both painted and transfer-printed with his portrait.

Frederick the Great had himself a passionate love for snuff boxes, but those which actually belonged to him were usually of a most magnificent character, richly mounted with jewels and precious metals. There can, however, be few boxes in existence which carry upon them so much information concerning their origin and intention as the box which is the subject of this article. Its Berlin origin is indicated by the inscription, "Berlin, le 11 Xbre 1757," which is written in gilt letters at the bottom of the altar on the right-hand scene inside the box lid (Fig. II). Another possible interpretation of this date is discussed below.

Apart from the historical interest of the box, it is also of interest to find a box which can be ascribed to Berlin and to a definite year. Although the production of German enamel boxes, to judge by the number and variety which have survived, was on a considerable scale, very little has so far been established as to the whereabouts and chronology of the enamel workers. The chief centres of production were Saxony, mostly at Dresden, Augsburg, Berlin and Vienna. The allocation of the surviving works in enamel to these and other sources is inevitably conjectural. It might be thought that the numerous boxes of German origin which commemorate Frederick's victories must have been made in Berlin, but this need not have been so, since Frederick defeated Saxony at the beginning of the Seven Years' War and occupied Dresden from September 1756 until the end of the War. Modern conceptions of local patriotism were not then so developed, and it is very likely that during this period of occupation boxes celebrating Frederick's victories would have been produced there.

There is one type of enamel which is known to have been produced at Berlin, though this does not mean that similar work was not produced elsewhere also. These enamels consist of raised gold work on a white background, and a signed example quoted by Honey, "Dresden China," p. 148, shows that they were produced at the workshop of Alexander Fromery, and, further, that they, or some of them, were the work of C. F. Herold, who later achieved fame as a decorator of porcelain at Meissen. Other signed boxes, illustrated in G. E. Pazaurek, "Deutsche Faience und Porzellan Hausmaler," Vol. II, prove that Alexander Fromery also produced other types of enamel. Although the date of Alexander Fromery's death has not yet been established, it is improbable that he long survived his cousin, Pierre Fromery, the

Court goldsmith and gunmaker, who is known to have died in 1738. Alexander must, therefore, be ruled out as a possible maker of this box.

Pazaurek, "Deutsche Faience und Porzellan Hausmaler," Vol. II, p. 400, quotes a porcelain box formerly in the Sammlung Dr. Dallwitz which may have come from the same workshop as the box under consideration. It is described as being finely painted inside the lid with a bust figure of a lady, and signed "Berlin, den 17 Juli 1762." Unfortunately, Pazaurek does not illustrate this piece, so it has not been possible to compare the hand with that of the box illustrated here, but the very similar method of signature and the fact that only five years separate the dates of the two boxes make it at least probable that the same painter was responsible for both. The fact that one box is of enamel and the other of porcelain is not of significance as both were probably painted by a Hausmaler who bought his boxes in the white, decorated them and fired them in his own muffle-kiln.



Fig. 1. THE ENAMEL BOX commemorating the Battle of Leuthen. The inscription reads: En Memoire de la Glorieuse journée du 5me. Xbre. 1757

Two other boxes which can be ascribed to Berlin and which bear a certain resemblance to this box are both preserved in the Hohenzollern Museum, Berlin, and are finely reproduced in colour in "Fridericus Rex," p. 280, by Von Petersdorff, publ. Berlin, 1925. These enamel boxes are both the work of the Court painter D. Chodowiecki, and commemorate the battles of Rossbach and Leuthen respectively.

Chodowiecki was closely connected with the artistic ventures of Frederick the Great, and he produced many engravings which were subsequently copied on Berlin porcelain. He is, however, best known for his portraits of Frederick and, in particular, his gouache of Frederick reviewing the First Guard Battalion in 1778, which has often been copied

both on porcelain and in oils.

These two boxes by Chodowiecki show many resemblances to the box featured in this article, but it must be conceded that the painting is of finer quality in every respect. Chodowiecki's drawing, grasp of perspective and mastery of detail are of definitely higher standard. On the other hand, the drawing of the eagle, of the trophy, items which appear on both the Chodowiecki boxes and this box, and, in particular, the lettering of the inscriptions are very similar. However, one could not go further than ascribe this box to a pupil or follower of Chodowiecki.

For the rest, most of the enamels which can conjecturally be ascribed to Berlin are of mediocre quality and cannot bear comparison with contemporary Saxon work. Frederick's victories in the Seven Years' War and the Peace of Hubertusburg which eventually concluded it, were in particular commemorated by a number of unskillfully painted and crudely designed snuff boxes of very slight æsthetic merit. Two of these are also illustrated in "Fridericus Rex" (Op. cit.).

Though the information available concerning the manufacture of enamel snuff boxes in Berlin is very vague, this box is in itself remarkably self-explanatory. It was produced to commemorate the victory of Frederick the Great over the Austrians at Leuthen, near Breslau, on December 5, 1757. A remarkable feature which immediately springs to mind is the speed with which the box must have been painted, if, that is, we accept the date of December 11, 1757, inside the lid of the box, as constituting the signature and date of completion. This would allow only six days after the battle for the execution of all the processes of enamelling, and

BOX COMMEMORATING BATTLE OF LEUTHEN

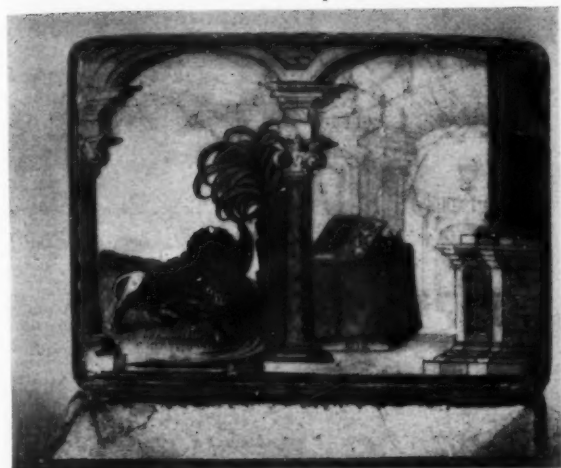


Fig. II. INSIDE OF LID. The Berlin origin is in gilt letters at foot of altar on right. The scene on the left allegorizes the outcome of the battle

only five days after the reception of the news in Berlin. Having regard to this short interval between the date of the battle and the date of the box, it is worth while attempting an alternative explanation. The date appears on the right-hand scene inside the lid. This scene consists of an altar in the foreground of a large baroque church. On the altar rests a book or tablet inscribed with the words "Immortalitati FREDERIC le Grand" in gold lettering, while on the altar cloth, also in gold lettering, are the words "Des plus reconnoissants." The book or tablet is apparently resting on a number of flaming hearts, presumably symbolic of the "plus reconnoissants"; and along the bottom of the altar cloth, again in gold lettering, is the place and date, "Berlin, le 11 Xmbre. 1757." It is possible that this date should be read as referring to the other inscriptions on the altar instead of to the completion of the box, as has been assumed above. The first part of the inscription can only be interpreted to mean "To the imperishable renown of Frederick the Great from his most grateful subjects," and the date might be that of some thanksgiving service for the victory, held in Berlin on December 11, 1757. Whether the date constitutes the artist's signature or is that of a thanksgiving service there can be no doubt that the scene itself, with church, altar and book, either refers to a thanksgiving service which actually took place or is symbolic of the gratitude of the Prussian people to Frederick for the victory of Leuthen. The box as a whole is not of such a quality as would justify the assumption that the inscriptions in this scene recorded the presentation of the box to Frederick himself.

Before examining in detail the other scenes painted on the box, a survey of the political situation at the time will help to explain their significance. Frederick the Great was one of the signatories of the Pragmatic Sanction by which the Electors of the Holy Roman Empire guaranteed to Maria Theresa, daughter of the Hapsburg Holy Roman Emperor Charles VI, the succession to all the territories of the Empire. After the death of the Austrian Emperor in October, 1740, Frederick immediately began to plan



Fig. III. TOP OF BOX. The Eagle represents Prussia; the Lion, Austria; the two eaglets, the disputed provinces of Upper and Lower Silesia. The eagle defends the eaglets from the lion

to obtain the two provinces of Upper and Lower Silesia for the kingdom of Prussia. After extensive military preparations he demanded their cession from Maria Theresa, and in April, 1741, on her refusal, began the first Silesian War by crossing the frontier into Silesia. This war was brought to a successful conclusion in the following year by the Peace of Breslau, which gave Frederick Breslau and the two Duchies of Upper and

Lower Silesia. In June, 1744, the Second Silesian War broke out, following a further act of aggression on the part of the Prussian King. Eighteen months later the Peace of Dresden confirmed Frederick for the second time in his possession of Silesia. The excessive power of Prussia, combined with her rather modern diplomatic methods, led eventually to a coalition between Austria, France, Russia, Sweden and Saxony against her. On hearing of these political manoeuvres and the military preparations which followed them, Frederick, in pursuance of his usual policy, struck first and invaded Saxony on August 29, 1756, thus initiating his third major war in fifteen years. By October Saxony was beaten and her armies surrendered. After a relatively quiet winter, Frederick advanced into Bohemia, and by June had both gained and lost Prague. He won

his first major victory of the Seven Years' War at Rossbach on November 5, 1757, but in the meantime another army of the Coalition had defeated the left wing of Frederick's armies in Silesia at the Battle of Breslau. This army was forced to retire behind the Oder, leaving garrisons in the fortresses of Schweidnitz and Breslau, which both rapidly capitulated.

The geography of the Leuthen area is shown in Fig. IV, which illustrates the map painted on the bottom of the box. Frederick immediately marched 170 miles to join his beaten army. The two armies met on December 2, 1757, at the village of Parkwitz, south-east of Gross Glogau. The Austrian forces, numbering about 72,000, lay across the Breslau road with their centre at the village of Leuthen. The combined strength of Frederick's armies was only 42,000, and the attack which he made

(Continued on page 121)



Fig. IV. MAP PAINTED ON BOTTOM OF BOX, showing geography of Leuthen Area

SIMPLE COUNTRY-MADE FURNITURE

BY JOHN ELTON

IN country-made furniture in oak, yew and elm wood there is an interest to the modern mind, since it is usually, in the best sense of the word, "functional." While the greater number of such pieces were of oak, elm, ash and yew wood were used, whenever these timbers were in local supply. Yew, which grows naturally in England, was used in the solid, but as it was not planted as a timber tree, it was not procurable in quantity to make it available for the larger articles of furniture. Owing to its fluted trunk and irregular habit of growth, yew wood has frequently a wavy grain, and its burr wood somewhat resembling amboyna, has a high decorative value as a veneer. In the "Woodland Companion" (1802) the timber was said to be valued by cabinet makers and inlayers "on account of its beautiful red veins," but "red" describes inadequately the rich brownish-amber of its hue. Elm wood, coarse-textured and firm, has, when plain sawn, an attractive and easily recognized figure due to the uneven growth of the annular rings. "The fine zig-zag markings between the rings are due to summer wood vessels." These peculiarities are seen in the seat of Windsor chairs, for which it was generally used.

Oak was, from its enduring qualities, the "universal timber for country-made furniture," and when, in the second half of the XVIIIth century, mahogany became fashionable, country furni-



Fig. I. OAK CHEST OF DRAWERS, divided into three sections by pilasters. Early XVIIIth Century



Fig. II. SMALL OAK CUPBOARD with door carved with a lozenge—a stock ornament of the Jacobean period. XVIIIth Century

ture makers remained constant to oak, but sometimes stained it with bulls' blood and other ingredients to conform to the ruling taste. William Cobbett, in his "Rural Rides," observes the prevalence of oak in an old farmhouse in the Weald of Surrey in 1825, where the household gear was oak "tables, stools and benches of everlasting duration." "Everything about this farmhouse" (he writes) "was formerly the scene of plain manners and plentiful living. Oak clothes chests, oak bedsteads, oak chests of drawers, oak tables to eat on, long, strong and well-supplied with joint stools." Some of these, he adds, were many hundreds of years old; and he deplors the change of habits by which the parlour with sofas and "showy chairs" had often taken the place of the great kitchen with its oak table, stools and benches. With the kitchen the centre of the life of the simple community, the table or tables were an essential feature. William Wordsworth describes a country clergyman in the Lake District "sitting at the head of a long square table such as is commonly used in the country by the lower class of people." Among small tables, used to support a candle or rushlight, or for various uses, a characteristic type is the "butterfly" table, whose two wings, when extended, support the flaps, while their lower end is pivoted on the stretcher. The chief types of furniture of yeoman quality are the settle, the dresser, and small fixed or hanging cupboards, while the chest lingered on throughout the XVIIIth century among the classes of the community to whom fashion was of little consequence. The country cabinet-maker modified those forms which he encountered in centres such as the nearest town to meet the needs of his customers.

Country-made pieces are usually without carving or inlay. In the case of cupboards and chests, the custom of providing gifts for the newly married couple led to the inscribing or carving these with the date of their construction, and with the initials (and sometimes the names) of their original owner, or owners.

Storage room is always valuable in country interiors, and there were usually a few small fixed or hanging cupboards, which have the advantage of not taking up floor space. The long chest of drawers (Fig. I), which is divided into three sections by pilasters, dates from the early XVIIIth century. Each section contains six fielded panels, each with its brass loop handle, while the escutcheon for the lock is placed on the rails. The form of cupboard which is common throughout the county of Westmorland, and is generally fixed at one side or another of the fireplace, is a small square structure, sometimes called a spice cupboard,



Fig. III. HANGING CORNER CUPBOARD circa 1800—indicated by its shield-shaped bone escutcheon and fluted surround

which had a panelled door, often carved with a date and initials. A small square cupboard (Fig. II) is carved on the panelled door with a lozenge, a stock ornament of the Jacobean period. Later in date is the corner cupboard with a glazed and traceried door, which indicates its early XIXth century date by its shield-shaped bone escutcheon and fluted surround (Fig. III).

The dresser (the sideboard of the kitchen) especially when fitted with a rack, afforded good storage for plates, cups, jugs and dishes, where they were ranged and displayed.

In a house of the XVIIth and of the greater part of the XVIIIth century, draughts were a prevalent nuisance for more than half the year, owing to the heating by open fireplaces. The tall-backed settle afforded some protection from these, and for the same reason the back of the settle often extended to floor level. The useful storage within the settle is noted in early times. In 1596, Thomas Nash, the satirist, speaks of having stored old shoes and books for nearly two years in a big settle; and later, Brewer, the historian of Westmorland, describes the economical housewife of a farm keeping "bundles of thread, buttons and remnants of cloth for mending the family apparel" in the space or box beneath the seat of the settle. In a settle illustrated on the cover of *APOLLO* for January, 1944, the amount of storage room is unusual; there are two drawers beneath the seat (a variant on the usual box), while there is an overhanging cornice containing two cupboards. In addition, a panelled door reveals a cupboard deep enough to house a couple of sides of bacon, having its original iron hooks.

BOOKS RECEIVED

HISPANO SILVERWORK. By ADA MARSHALL JOHNSON, Hispano Society of America.
WILLIAM SIDNEY MOUNT, 1807-1868. By B. COWDREY and H. W. WILLIAMS. Humphrey Milford, 33s. 6d.

BERLIN ENAMEL BOX (Continued from page 119)

on the Austrians on December 5, 1757, was recognized both by him and by his generals as a desperate venture. Frederick gained a decisive victory through his skilled tactical handling of the forces at his disposal, and in particular on account of a timely and effective cavalry charge by General Von Driesen. This victory at Leuthen rescued the Prussians from a position of extreme danger and was greeted in Berlin with the greatest relief, the more so because it was generally thought that it had won the whole war for Frederick.

The scenes painted on the outside and inside of the lid record in allegorical form the history of the campaign while the scenes painted around the sides advertise Prussian valour and caricature Maria Theresa. On the bottom is the map of the country around Leuthen.

Fig. IV illustrates the top of the box. Here the eagle represents Prussia, the lion, Austria, and the two eaglets the disputed provinces of Upper and Lower Silesia. Owing to the damage which the box has suffered, it is not possible to read in the illustration the inscription "Au Secours des Siens" on the rock below the eagle. This, of course, explains the flight of the eagle to defend the two eaglets from the aggression of the Austrian lion.

The scene on the left inside the lid (Fig. II) explains the outcome of the battle, and represents the eagle plucking out the eye of the lion. Frederick's tactical success is alluded to in the inscription on the tree, "Vainqueur par son adresse." The palm tree is also symbolic of victory. The right-hand scene inside the lid has already been described. One additional feature of this scene is the inscription on the base of the columns on the right-hand side. There are four separate inscriptions, of which only one is fully legible, and this reads "L'Art de la Guerre," which was the title of a lengthy didactic poem composed by Frederick himself. The other inscriptions probably record titles of other of Frederick's works.

Fig. I shows the front of the box with a fine trophy of Austrian flags, drums and equipment, and the inscription, "En memoire de la Glorieuse journée du 5me Xbre. 1757." In Fig. V is shown another side view with the cypher of Frederick the Great supported by palm leaves. Underneath, the inscription reads at first somewhat unexpectedly, "Votre éclat ne m'éblouit pas." This particular inscription refers not, however, to Frederick, but to Maria Theresa. The scene on the opposite side of the box, which shows a violent thunderstorm breaking against a rock standing out from a stormy sea with the inscription, "Votre orage ne m'émeut point," must be interpreted in the same sense (Fig. I).

Finally, the fourth side is painted with an eye surrounded by thunder clouds, symbolic of the all-seeing eye of God. Underneath, on a scroll, appear the following lines of pedestrian verse which one is tempted to ascribe to Frederick himself. The "Je" in this verse, as the "me" of the inscriptions on the other two sides, evidently refers to Frederick.

"Ses loix sont des loix éternelles
Toujours dans mes malheurs, je l'aurais pour appui.
Toujours son bras puissant vengera mes querelles
Toujours Elle me sera ce, qu'Elle m'est aujourd'hui."

Frederick was evidently convinced that the Almighty was also a Prussian.

The use of the French rather than the German language in all the inscriptions is typical of the fashion set by Frederick himself.

Fig. V. Depicting the cypher of FREDERICK THE GREAT, supported by palm leaves. The inscription below reads: "Votre éclat ne m'éblouit pas"



IS ART TAKING A WRONG TURNING?

BY HERBERT FURST

SOCIAL security! The New Slogan. It seems that people are much more concerned about this problematical *good*—security being “mortals’ chiefest enemy”—than about something much more important: the mental insecurity of our era. We no longer know where we are. Between the faithful pessimists who continue to regard themselves as something like falling angels, and faithful optimists who believe themselves to be something like rising apes, the age lost its faith in Faith to put it into Science, and now Science itself has lost its faith in Reason to put it on Unreason—crouching space and quippish quanta, for example. A coroner’s court of posterity, holding its inquest on our times, will give its verdict: “Suicide, whilst its balance of mind was disturbed,” to borrow a splash of coroner’s whitewash wherewith it hides an unwillingness to disclose the real causes of the “disturbance”—which latter, nevertheless, is usually due to a meta- rather than a dia-bolical disorder.

However that may be, to preserve one’s balance of mind one must, as the poet has told us, see life steadily and see it whole, a counsel of perfection when life, as seen by us, seems a *pot pourri* in the words’ most literal sense; a pot of rotteness, a cauldron of boiling and bubbling hell broth. No Ivory Watch Towers for any one of us; for even the calmest can, with his eyes open, hardly avoid blinking unsteadily, thus seeing the whole in scattered fragments of the moment.

One such fragment landed on my desk in the shape of a lavishly illustrated book on “Abstract and Surrealist Art in America,”* hereinafter to be referred to as “the Fragment.” After perusal of the illustrations I began to feel as if I must be taking leave of my senses; after perusing the text and especially the accompanying explanations furnished by the artists themselves, I felt sure they had; and I felt surer still when I realized that they gloried in it.

But on further reflection I remembered that it is always safer to assume that there may be *something* in even the maddest seeming behaviour of one’s fellows which one ought not to condemn out of hand. There is an element of irrationality in everything man does, and the real problem is not the one simpletons like to present as a conflict between Art and Reason with the implication that what is not reason is not art, but the question which of the two should be in the saddle: the rational or the irrational. It is here, it seems to me, that we show our mental insecurity.

In his book, “The Sanity of Art,” written largely in defence of Wagnerism and Impressionism, against Max Nordau’s “Degeneration” (compare, too, Professor Hyslop’s “Mental Handicaps in Art,” published some twenty years later), Bernard Shaw refers to “people who could not see the difference between any daub in which there were aniline shadows and a landscape by Monet”; and goes on: “Not that they thought the daub as good as the Monet: they thought the Monet as ridiculous as

the daub; but they were afraid to say so because they had discovered that people who were good judges did not think Monet ridiculous.” This was written in 1907. About thirty years later we find Herbert Read, the English authority on Surrealism, writing: “Was it not Monet who painted the same haystack in thirty-two different degrees of light?” and continuing: “Well, there is always a haystack to be seen somewhere at whatever time and in whatever light you like. It does not seem worth recording at immense pain such a banal object. It would be just as interesting to record the artist’s reaction to thirty-two different degrees of tooth ache.” This looks like ridiculing Monet’s avowed preoccupation with “the fugitive phenomena of light,” to quote from an impressionist manifesto to which he put his name. We may note in passing that Read’s reference to the “banality” of the subject astonishes. Chardin’s subjects which raised Roger Fry to mystic ecstasies were often no less “banal.” The comparison with records of toothache, however, is instructive. Apart from the fact that with Monet it was not a case of *ache* but of *pleasure*, much of surrealist art really concerns the recording of what might with justification be called a *headache*, as some of the following titles from the “Fragment” will show: “Matrix of an Unfathomable World” (by Boris Margo), “Echo-plasm” (by Jimmy Ernst), “Terror in Brooklyn” (by Louis Guglielmi), “Heatage” (by David Hare), which latter the artist explains as “an attempt to show graphically the antagonisms of Matter.”

Now André Breton, the French founder of Surrealism, defines its aims thus: “Pure psychic automatism by which it is intended to express verbally, in writing or by other means the real process of thought. Thoughts dictated in the absence of all control by the reason and outside all aesthetic or moral preoccupation.” Might one, then, not with fair justification, describe Monet’s activity in Read’s words as: “Pure optic automatism by which it is intended in painting to express the real process of vision. Visions dictated outside all aesthetic and moral preoccupation.” The only difference here is the omission of the words “in the absence of all control by the reason.” On that point, however, I think the Surrealists are not playing fair, since the use of the word *intended* is alone sufficient to prove a rational process.

There is, nevertheless, a similarity between a Monet recording the phenomena of light, for his own satisfaction, and the Surrealist recording the process of thought for a like purpose; the one records what is *before*, the other what is *behind* his eyes. Both processes would seem to the materialist equally *mechanical*, since definite psychical conditions or hallucinations can be induced by different drugs or intoxicants or even by physical injuries. The main difference between the two would seem to be that one is extrovert and the other introvert, so that the former is open to objective confirmation, the other is not, except perhaps, by psychiatrists.

All, then, depends on what is meant by Art. Here, again, the Fragment is instructive. On page 67 of this

* By Sidney Janis: New York, Reynell & Hitchcock, Inc., \$6.50

IS ART TAKING A WRONG TURNING?

book there is the reproduction in black and white of an oil painting called "Abstraction." It cannot be described because it does not represent anything either concrete or abstract, nor is there anything in it that suggests a design. The artist, Mr. C. S. Price, an American, has vouchsafed us this comment: "I have been trying to learn to paint for forty years, but still don't know what it is all about." One has no reason to doubt the truth of this confession, which in the profoundest sense is true of all our activities or of life itself; but that gets us nowhere. What alone matters is that we should believe that we know what we are about. Mr. Price adds to his explanation: "Have drifted all over the western part of the U.S., riding and working in the cow country, but have managed to keep up painting most of the time." The word "drifted" suggests a lack of purpose in life, so it would not be surprising to find that there is a fundamental lack of purpose in all his activities; and although that may have given him pleasure, it denotes an absence of art. Another American, Mr. Charles Sheeler, has a reproduction of a drawing called "Barn Abstraction" in this book. It looks like an amateurish attempt at an architectural "elevation" of a barn. The artist's comment is: "Forms assembled with a primary view to their function are invariably of interest to me. For example, the early American farm buildings which were built to serve their purpose without the impediment of recollections of architectural orders." The fact that such buildings are of interest to him no doubt makes his drawing of interest to him; but it is not conceivable to me that it can be of any possible interest to anyone else, because the drawing—irrespective of what it represents—is lacking in art, æsthetic design. Johannes Molzahn, a German now living in Chicago, has furnished another illustration. It is the reproduction of an oil painting entitled "Icarus." This is truly an abstraction, containing no representational elements: all one sees in it is an ordered, if simple, arrangement of textured geometrical planes suggesting linear and aerial perspectives. The artist's comments run: "Icarus addressed to arouse dormant faculties in contemporary Man, is a passionate affirmation of that new tangent of Man centring on the broadening and enhancing aspects which the new space experience may have upon the concept of this world." Shorn of its rather high-faluting dialectic, this simply means that the artist has aimed at conveying the idea of limitless space in which the human being is no longer concerned with what is above or below, but with its infinite extension. In this aim the artist, by means of a well-ordered design, has so well succeeded that his explanation has become supererogatory. This is art; but since it is so obviously rational I am doubtful whether it is "surrealism." Another illustration is by Marc Chagall, the well-known Russian, who now lives in America. It is entitled "A ma Femme," and contains a multitude of incidents from a reclining Nude, after, but very much after, the manner of Titian or Palma, to a Donkey holding a three-armed candelabra; from a trousered man with a trumpet falling into the picture from above, to a winged Angel with a fiddle flying out of the picture towards the left-side bottom; and a mass of other incidents. I don't know the colour of this picture, but presume it to be good. The artist comments: "If it took me eleven years to make and to change this picture, how many should I

need to explain it in words." There is nothing surrealist in this painting, which also includes a bridal pair and, as the title hints, is obviously connected with the story of his married life. It is a literary picture like, say, Memling's "Seven Joys of Mary"; but with this important difference: in the old story pictures everyone either already knew the story or could be told it. "A ma Femme," without explanation, means a great deal to Madame and Monsieur Chagall, no doubt, but not very much to any one else. It has nothing to do with automatism. There is another painting in this book, reproduced in colour, and in one detail of the whole only. It is called "Le Témoin," and is by the Frenchman, Yves Tanguy. It represents a landscape, perhaps a sandy beach, perhaps a desert; it is peopled by "life" of an extraordinary kind that cannot be described because it resembles no living creatures ever seen by man with, what Blake called, his outward eye. The design is, if one may call it so, realistic, that is to say, not abstract but organic in its forms. The artist comments: "I expect nothing from reflection, but am sure of my reflexes." That surety, that certainty, is obvious, and obvious in it is the rational element, that is to say, the artist's ability to do exactly what he wants to do. That is, I take it, genuine Surrealism, and I find it disturbing. Here man's mind is on something, may be a good or a bad thing—that I, or perhaps I may presume to say, that we do not know yet. And there are certainly a few other such illustrations in this book which are food for thought and for profounder reflection; but none of these, even the best of them, seem to me Art in the normal sense of the word. This kind of art is on the level of pure science. It is, if not anti-social, at least a-social. Herbert Read gives Surrealism a social function in his belief that the release of impulses will somehow lead to "love and fraternity"; just as Bernard Shaw in his "Sanity of Art," preached that "Art should refine our sense of character and conduct, justice and sympathy . . . making us intolerant of baseness, cruelty, injustice, intellectual superficiality or vulgarity." Were that the function of Art, it would also be the function of Science, which is only another name for Art, as will be readily seen when one remembers Leonardo da Vinci's offer to make for Duke Ludovico Sforza, *inter alia*, portable bridges, mines, armoured cars, light ordnance "in shape both ornamental and useful" (!), public buildings, water supplies, and, as "also rans," sculpture in marble, bronze or clay, asserting that he could do as much in painting as anyone else. All this was not only because Leonardo was a universal genius, but because all making was formerly the business of artists. But art still does involve making, that is, the creation of something that did not exist before. So one reads with surprise in Herbert Read's "Surrealism": "If I am walking along the beach and my eye catches a sea-worn and sun-bleached knot of wood whose shape and colour strongly appeal to me, the act of identification makes that object as expressive of my personality as if I had actually carved the wood into that shape. Selection is also creation." That may be philosophy or psychology. I don't know, but it is definitely not art. Were selection also creation, then the selection of a wife were also the creation of a baby. Selection by itself only approaches art when it involves a new ordering; as when an artistic person arranges selected flowers and makes a bouquet, or

selected furniture and makes an artistic home. It was probably Croce's assertion that "it is possible to be a great artist with a bad technique, an architect who makes use of unsuitable material or does not attend to statics, a painter who uses colours that deteriorate rapidly . . ." assertions in which truths and fallacies are mixed up that has helped to dissociate the essential function of *making* from one idea of the true nature of art; (though the heresy seems to go back to Roman times). In the visual arts at least it is clear that the artist must know how to think in the terms of his concrete materials and know how to *handle* them accordingly.

Art is making; it can be applied to all the good things Shaw or Read expect of it; it can also do the opposite, for in its essence it is actively involved only in the integration of content and form. Where that integration is complete there is great art and the *idea* emerges in incandescence.

In retrospect we see whole ages illuminated with a

dominant incandescence which enables us to distinguish the Egyptian, the Greek, the Byzantine, the Chinese, the Gothic, the Renaissance, the Baroque, the Rococo *ideas* and many others, the West African, for instance, or the Aztec. But for a hundred odd years we have only seen the cult of passing *isms*, the fancies of a mentally insecure society backed, like racehorses or gulled greyhounds, by *art-fanciers* with the trivialities of Piccadilly "academicisms" as the most popular runners in our annual events.

We are no longer certain what art, in Mr. Brice's words, is "all about", what art should do for us; so we do not know what to do with it. As proof, one final quotation from the "Fragment":

"To participate in to-day's culture," says its author, "it is only necessary that a country be infused with modernization of its physical equipment." That may be true of "to-day's culture"; but in that case it is not culture and to-day's art only a *pot-pourri* of ambiguities — *quod*, so far as I am concerned, *erat demonstrandum*.

RESTORERS OF PICTURES IN MOSCOW ART GALLERY

BY ELENA KUZNETSOVA

MUSCOVITES are proud of the Tretyakov Art Gallery, which has a rich collection of Russian paintings.

The gallery has its own studio artists who specialise in the art of restoration. This is headed by Eugene Kudryavtsev, a distinguished artist and restorer. Through their efforts, scores of pictures which to-day are the pride of the gallery have been saved from destruction.

Anyone who has paid a visit to the Tretyakov Art Gallery is not likely to forget Ilya Repin's powerful canvas called "Ivan the Terrible Kills his Son." Thirty years ago it was badly slashed by a maniac who visited the gallery. Through the art of the restorer the picture was reclaimed after 736 places were retouched and built into the canvas with a special solution.

Several years ago a crumpled canvas, picked up on a rubbish heap, arrived in the gallery from the town of Orenburg. It was established that the canvas represented a portrait of General Petrovsky, hero of the war against Napoleon in 1812, and was painted by Karl Brullov. Cracked, badly crumpled, with the paint entirely erased from a number of places, the canvas seemed beyond repair. Yet the skilful hands of Professor Alexander Rybnikov brought it back to life, and now visitors to the gallery may feast their eyes on one of the finest portraits of the Russian romantic school of painting.

During the war the restorers had to find the best means of storing the gallery's treasures. The Tretyakov Gallery suffered some damage from air raids, but the pictures had all been safely removed to Siberia.

It was the artists of the restoration studio who packed and preserved the several thousand canvases. Among the evacuated pictures were the huge canvases of Surikov's "Morozova of the Boyars" and Vasnetsov's "Three Knights." Each of the large paintings was rolled on a special rod, placed into a disinfected oven made of moisture-proof material, and then sealed in a case of specially durable wood.

Special precautions were demanded for the preservation and transportation of Repin's "Ivan the Terrible Kills his Son." In the presence of a special commission

headed by Academician Igor Grabar, the picture was covered with tissue paper, placed between two shields, upholstered with flannel and screwed tightly together to avoid vibration, then packed in a special case which was kept in a vertical position on rubber shock-absorbers.

Recently the treasures of the Tretyakov Art Gallery were returned to the capital. When the cases were opened not a single painting needed retouching.

Seven beautiful plafonds painted by Bovais were restored in the Tolstoy Museum, one of Moscow's old mansions, by Professor Alexander Rybnikov. The plafond in an imposing structure on Malay Nikitskaya, designed by the famous Kozakov, is also being restored by Professor Rybnikov.

Some time ago Professor Rybnikov's advice was solicited by the Polish Committee of National Liberation in Lublin, where two historic canvases by the Polish artist Matejko were discovered.

As though they were living enemies, the Germans hunted for the Polish works of art that immortalized the glory of Poland and the defeat of the Teuton aggressors. A reward of 8 million marks was promised to the man who would indicate the place where Matejko's "Battle of Grunewald" was hidden. Of the five patriots who succeeded in concealing the picture, three were tracked down and shot, and buried with the picture.

When Professor Rybnikov disinterred the picture he found it covered with a layer of mud. After washing and drying, the colours remained dim and the outlines completely obscured. The professor decided on an experiment in regenerating the colours.

Under the effect of wine and spirit vapours the transparency of the lacquer was restored and a fragment of the picture showed itself in all the beauty of its colours. It was established that although the picture had suffered great damage, with skill and painstaking effort it could be restored.

The artists of the Tretyakov Art Gallery studio employ all the latest methods in their field, and have rendered invaluable service in preserving masterpieces which are the pride of Russian art.

ANSWERS TO ENQUIRIES

CLEANING DECANTERS. If it is merely a matter of incrustation, there are any number of methods of removing it—sand, soda, and so on. Usually, however, it is not incrustation which renders a bottle or glass milky, but loss of the fire polish on the glass, due to the long-term work of acid liquids left inside. Nothing but repolishing will cure this, and it is a waste of time and materials to experiment.

R. G. P. (Camden Hill Gardens). Recently I began to collect Pilgrim Bottles and want to know more of their history. I have failed to find literature about them, beyond slight references and photographs in books on pottery.

Is there a book or section of a book dealing solely with Pilgrim Bottles? Or can anyone give me knowledge of their history and uses?

So far as we know there is no particular literature dealing with Pilgrim Bottles. The term is an imprecise one used to describe flat flasks with loops at the neck and/or base through which a sling could be passed for carrying purposes. There is no reason to think they were carried only by pilgrims. Workmen used them to take to their work, and it seems they were known to Chaucer, who calls them a *Costrel*.

The prototype dates at least as far back as the 1st/IInd century, A.D., when little handled bottles of flat circular form were used for scent of toilet preparations. In modern times, pilgrim flasks have been decorative rather than useful.

The possibility of strong specimens having once been used as bed-warmers might be worth consideration.

MRS. COLLINS (Twickenham). Your tobacco jar appears by the mark to be a product of the Luxembourg factory of the Brothers Boch. Founded in 1767, and encouraged by the Government, the factory continued until quite modern times and may still be functioning. The mark is evidently taken from a gold medal won by the firm at some exhibition. It is not given in *Chaffers' Marks and Monograms*, so is not likely to be an old mark. One early mark was a double circle, enclosing the words "Boch A. Luxembourg." Boch Brothers also had factories at Tournay and in Germany. I regret I cannot suggest a valuation.

GREENWOOD (Dorchester-on-Thames). Your Staffordshire pieces are furniture stands for the purpose of raising dressers and other pieces above the stone floors of the period to avoid the damp from numerous washings. The complete set would, of course, be four. I suggest that your particular specimens are by Wood & Caldwell, and represent Alexander I, of Russia. We have a bust of this monarch which bears on a round medallion on the back, "Alexander, Aet. 35. Moscow burnt, Europe preserved. 1812." Also, on a tablet, "Wood & Caldwell, Burslem, Staffordshire." This bust shows a facial likeness and a similar stock and high collar.

BURNS (Southport). The mark of the Davenport factory has shown little variation during the 80 or so years of its existence. The name of the firm, impressed, painted or printed, with or without the addition of an anchor, is well known. You may well be proud of your dessert service, for the products of the factory were renowned for their excellence and elegance. The works were erected about 1773, and Mr. John Davenport took possession in 1793, and increased them considerably. The manufacture ceased about 1876.

RHODES (West Hartlepool). There are no manufacturers of pottery or porcelain now in Liverpool. The last factory, the Herculaneum, closed in 1841. The nearest to Liverpool after that date was at Seacombe, on the opposite side of the River Mersey, opened in 1851. I have no record of the closing date. The convenience and economy of canal transport and of coal supplies to the Staffordshire potteries gave them too big an advantage and the Liverpool potters gave up the contest.

SHELLS—MARGATE GROTT. I am most truly grateful for the solution—as far as it goes—of the mystery of its origin, which has puzzled me ever since I saw the grotto before the last war. On the spot I could get no information as to its probable origin, but much wished to know if there was any connection between it and the work covering the Shell Room in the Pavilion at Mereworth Castle.

The origin of the latter was almost equally mysterious to me until I read the article relating how such work was fashionable in the middle of the XVIIIth century.

As the Castle was built about that date by an ancestor of my own, it is curious that already when I was a child—I am now 83—

no one in the family knew who did the work except for the legend that it was a lady. This seems to show how rapidly the fashion died out.

M. A. M. (Seaham). With reference to your article in *APOLLO* January issue on "Controversial Ceramic Productions," chiefly "Chelsea and Derby," I have in my possession the Dresden Shepherdess (Fig. IV) with the incised mark No. 55, but no Gilding mark No. 2. Can you give me any particulars as to date, value, etc.

Also I have a similar group of two figures, a man kneeling, putting on black shoes on female figure resting near tree. There are a pair of red slippers without heels by her feet in addition to the black ones she is having put on for her. The height is approximately 7½ in. on circular pierced base, gilded. There is an incised mark, No. 78, and a very indistinct round mark in red which may possibly have the letter Bloor and Derby, but no Crown Mark. The lettering is very rubbed and difficult to read. The figures are well gilded and in rich colouring. Can you give me any information if of antique value.

I also have a similar pair—man with what appears to be a single bagpipe and dog by his side—woman playing mandolin with lamb at her side. They have incised mark, No. 301, and are approximately 6 in. in height. Are these Chelsea-Derby? What is the date, and are they of any antique value?

Without seeing them it is impossible to determine the factory origin and date of manufacture of your pieces, and any valuation given might prove misleading. Much depends on the condition of the specimen both as regards any manufacturing faults or later damage, and the quality of the decoration, etc.

Even if the figures are not from particularly rare models (they appear to be, except for the first mentioned), they nevertheless may have some slight variation of sufficient interest to considerably increase their value.

The following information can be offered: The Dresden Shepherd pair was first copied in England by the Chelsea factory; there are therefore in existence even earlier examples than those mentioned in the article; however, it is not thought yours is of the earlier period.

A gilder's mark can be of some help in the identification and dating of a specimen, but its absence is of negative value. The incised numbers, if not intended for workman's, are, however, of great help, as they generally refer to the catalogue of the Old Crown Derby factory. As this was compiled during the Chelsea-Derby period of 1770–1784, it follows that no figure bearing these marks could have been manufactured before this date, whilst those without could have been made at the very commencement of this period, or earlier. Conversely, figures having these incisions may have been produced by the Derby factory at a considerably later date, as they continued using many of their old moulds up to the end of the Bloor period. This era was conspicuous for a deterioration in the quality of paste and decoration, and the indifferent methods of applying the factory mark, many, indeed, being put on by a stamp or the thumb, and are liable to partially rub off. It seems probable that the shoemaker group, if of Derby manufacture, is of this 1810–1848 period. The incised number 78 is correct, as the Derby price list shows this to be a "Shoemaker Group" of two figures.

Chelsea in 1765 or thereabouts were the first English manufacturers of his next group, which is generally termed "The Musicians," but the actual Derby catalogue description is "a pair, sitting, pipe and guitar." There are two versions, one without candlesticks, which bears the incised number 301, the other with them has the number 280. Though attractive, this is one of the most frequently seen of Chelsea and Chelsea-Derby productions, and has been extensively copied by other factories.

Judging purely from the information in the enquiry, the first and last of the specimens are probably Chelsea-Derby, and the remaining Bloor-Derby, in which case they are all of antique value.

J. O. (Blackburn). I have in my possession a book with the title "An Answer to the Dissenters' Pleas for Separation, or an Abridgment of the London Cases." The Third Edition. Printed at the University Press, for Alexander Bosville at the Sign of the Dial over against St. Dunstan's Church in Fleet Street, 1701.

Can you furnish me with any information about it?

In 1701 the subject of the Dissenters was a very controversial one, and Defoe and other notable writers contributed to anonymous pamphlets; your book is probably one of these. The authorship cannot be traced, but it is not thought that any particular interest is attaching to the pamphlet in question.

CORRESPONDENCE

The Editor,
APOLLO.

Sir,
Apropos of Fig. 1 in the article in the January APOLLO on Controversial Ceramics, I don't think that these are Chelsea at all, but Derby, and of the 70's.

There are—or were on my last visit—two pairs of these figures in New York. Both were undoubtedly Derby unmarked, with "patches" on the bases, very fine, close paste. Derby colouring and painting, etc., price \$450.00 per pair. Chelsea would have been much higher.

A feature that I've never seen sufficiently commented on is the style of the reserve painting at Derby and at Chelsea, especially under Sprimont.

The Derby style was an irregularly shaped reserve, with small flowers and thin, threadlike stems. The edges may be thin or thick, shaded or plain, solid or broken. The formula remains the same. I have seen—and possess—Derby figures with this type of reserve painting, but I have never seen it on a marked Chelsea piece.

The Chelsea style was one in which the outline of the reserve followed the edge of the flower group. The flowers and stalks were heavier—in some cases very heavy. The flower pattern was usually in gold, while in Derby it frequently was in colour.

While the point is of course controversial, it is one that I have checked on many pieces, and personally I have found it an aid to conviction. The girl figure—though the illustration is not clear—seems to have a fine example of the Derby reserve style on her skirt. In the New York groups, each had this painting style.

Furthermore, the Chelsea bogage was usually of hawthorn, mayflower, roses, stocks, sweet pea, etc. The Derby was a conventionalized small round button-shaped flower, in many colours, or a small open four- or five-petalled flower, tipped with colour at the ends of the petals.

I think the surmise in par. 5 is quite correct. It wouldn't make sense for the boy to hold the birdcage as the bird was the emblem of freedom on the boy's part, while the cage was the emblem of the safe bonds of matrimony into which she wished to confine him.

To me these painting styles are so obvious and so significant that I wonder why they have never been more emphasized.

And, of course, I may be wrong.

WARREN CLEMENTS.

Miami Beach.

Sir,

While I hesitate to differ from so great an authority as Mr. F. Severne Mackenna, I feel I should like to make a few comments on some of the views expressed in his article on china collecting in the March number of APOLLO. Under the head of "Condition," which he places in the forefront of his advice, he writes: "A crack is a crack, whether it resembles a hair or a crevasse—and the value is bated accordingly." In the first place, I maintain that the value of a cracked, damaged or repaired specimen is diminished in proportion to its unsightliness, some cracks hardly detracting at all from the beauty, others rendering a piece almost valueless to a collector.

Surely the most important points for consideration are workmanship, purity of colour, design and artistic merit generally. I agree that pairs are more valuable, from a selling point of view, than odd pieces, and still more valuable are sets of five and complete services, but I hold that a collection of individual specimens, displaying the merits I enumerate above, should be chosen rather than pairs or sets, however perfect in condition (always remembering that they are over two hundred years old), if they fall short of these merits. I do not claim to be an authority on any ceramics other than Chinese porcelain. I look on this as the original "China" from which the English and European factories copied, but I should consider myself lacking in discrimination if, for instance, I favoured a *garniture de cheminée* (a set of five pieces) in perfect condition in place of five pieces of superior artistic merit even if I had to forgive a slight crack, repair or other damage. When I look back on my long life of collecting, I remember specimens slightly damaged, cracked or repaired which I have failed to match, or replace, or even to see in mint condition. So I have to put up with such specimens as they are, or to do without.

There is a point in Mr. Mackenna's letter upon which I should like enlightenment. I am quite ready to accept the fact that

there is no such thing as "Chinese Lowestoft," but what about the following legend which I have treasured since my early youth? I cannot vouch for the truth of it, nor can I say where I have read it or from whom I have heard it. All I can say is that I have not invented it. I have undoubtedly seen ware that appears to answer the description of "fine porcelain with Kien Lung paste and English decoration." This is the story. In the old days when tea was brought from China to this country in the clipper sailing ships, Lowestoft was one of the principal ports used. Tea being a very light cargo in proportion to its bulk, some weighty ballast had to be carried to enable the ship to be trimmed.

It happened, so the legend goes, that the most convenient material to hand sufficiently weighty was the clay used in the manufacture of porcelain (but whether pe-tun-tse or kaolin or both, I do not know), and this was used as ballast. At the English destination a cargo had to be taken on board for the return voyage, and this would be heavy enough to need no ballast and the clay would have to be got rid of. The procedure then was to move the ships to a suitable place on the other side of the harbour where the clay could be jettisoned. Some enterprising fellow with, one imagines, a knowledge of potting, built a small factory near this dump and used the clay to make porcelain which would naturally take on the characteristics of the Chinese ware. It was, of course, only a matter of time for the clay to be used up and steam would replace sail. Then I imagine the factory would be removed to another site, one nearer suitable native clay and coal. I know, of course, that authentic Lowestoft porcelain bears no resemblance except perhaps in decoration to the hard-paste Chinese ware, but I should like Mr. Mackenna or some other of your readers to tell me whether there is any foundation for this legend, or whether I have dreamt it, or whether it is just a figment of my imagination.

Yours faithfully,

SIDNEY G. GOLDSCHMIDT, LT.-COL.

Ollerton House,
Near Knutsford.
April 2, 1945.

Sir,

I was very interested in Colonel Goldschmidt's legend. He is certainly not guilty of dreaming or inventing it. Many of us have heard of this legend and also the one about "The Wrecked Ship," for which I think Chaffers was the authority. Lowestoft Harbour was not an easy one to enter during bad weather, and the incident of the ship with china clay that was wrecked was, of course, quite possible.

No Chinese porcelain or "hard paste" was produced at Lowestoft. William Chaffers was responsible for the extraordinary attribution of the vast quantities of Chinese porcelain to this modest East Anglian factory. The Lowestoft China Factory was a small concern making an artificial porcelain containing rather a lot of bone-ash, and somewhat similar to that produced at the Bow Factory in London. Herbert Eccles's analysis of a "Regrave pattern" Lowestoft saucer is as follows: Silica 41.42, alumina 9.62, lime 25.40, phosphoric acid 18.77, magnesia and alkalis not determined, equals 95.21. The bone-ash was about 45 per cent. The amount of Lowestoft porcelain that still remains is due to its comparatively long life, 1757-1803.

Lowestoft, like most English factories, copied and adapted Chinese designs and shapes, and in one or two rare cases they made exact copies. They could even produce a neatly potted and painted garniture of five miniature vases. But if Chaffers had had his way, this little factory would have been a serious rival to Ch'ing-tê-chên. Actually, a few Chinese designs have been copied from Lowestoft china originals. But I have yet to see a product of Lowestoft, Eng., inscribed with a verse by the royal poet Ch'ien Lung—perhaps it exists, but is *an hua*!

Hugh Owen, the Bristol ceramic historian, helped to explode the hard-paste myth as long ago as 1873. This statement annoyed the celebrated William Chaffers, who adopted rather a stupid and stubborn line and went to extreme lengths to try and prove that Chinese "famille rose" porcelain was made in the little English seaport town. He unfortunately kept on publishing this notorious error and, in consequence, we have "Chinese Lowestoft."

Yours faithfully,

A. J. B. KIDDELL.

Bitchet Green,
Sevenoaks.

POTTERY WARE USED IN MEDICINE

BY B. BELLAMY GARDNER

POTTERY jars, bowls, vases, flasks and pots have been used for countless years by the medical man, but not very much has been written about pottery of this kind.

The earliest reference about pottery ware for medicinal use comes from Pedanius Dioscorides, who was a Greek physician born in the first century A.D. at Anazarbus, and probably the first to establish rules for the storage of drugs. He wrote: "For liquid medicines containers of silver, glass, or horn should be used, also of earthenware that is not porous, or even of wood, especially suitable being box wood. Metallic vessels are useful for keeping moist medicines and those to be applied to the eyes, particularly remedies prepared with vinegar, tar or cedar resin. Fats and marrow should be preserved in tin vessels."

The oldest type of Pharmacy Pot is that named *Arabello*. The origin of the name is uncertain, but it is known that it was quite commonly used in Eastern countries. It had a fairly wide base, narrowing slightly towards the centre and resuming the same width at the top. The approximate height of such a vessel was about 8 inches, although some factories differed greatly, varying between 4 inches and 12 inches. This pot was employed to contain solid or viscous substances, hence its large open neck. For some time it was used as the designation of an apothecary's shop, but it was not until 1772 that a law was passed forbidding anyone but an apothecary to display such a pot.

The *Arabello* pots were made in many countries. In Italy the art of making this particular type of pot reached its zenith at about the middle of the XVIth century. The designs became more and more ornamental, and such decorations as armorial shields, animals and portraits were painted on them. The lettering became far more beautiful and legible, and a great variety of colours were used.

The Delft manufactory took a hand in producing these medicinal jars, which were introduced into England in the XVIth century. Soon the Lambeth and Bristol Potteries took the lead, although such potteries were also established in Dublin, Wincaston, Bridlington and Liverpool.

The vast majority of the Lambeth Delft pots and jars were painted in cobalt blue. More rarely yellow, red, green or turquoise pigments were introduced. The Bristol Potteries can be distinguished at once, as most of the wares they made for medicinal use have a very faint blue tint.

The late Sir StClair Thomson had an extremely interesting unglazed Orvieto jug dating back to the XVth century in his private collection of pharmacy jars, and also a Truscan vessel of the XVIth century with a permanent lid. The vessel, which resembled a pear turned upside down, was presumably filled from a hole in the base, which was afterwards sealed.

The *Cadle*, or *Posset*, Pots were in use from the XVIIth to the XIXth centuries, and were receptacles peculiar to England. E. Smith, in his "The Compleat Housewife" (10th ed., 1741), gives the following instructions for the concocting of a typical *cadle*:

"Take two quarts of ale and one of stale beer, add two quarts of water, mix them together, and add to it two handfuls of pot-oatmeal, twelve cloves, five or six blades of mace, and a nutmeg quartered or bruised; set it over the fire and let it boil half an hour, stirring all the while; then strain it out through a sieve, and put in near a pound of fine sugar, and a lot of lemon-peel; pour it out into a pan, and cover it close, that it may not scum; warm it as you use it."

The *Cadle* Pot itself had two handles and a cover, and the spout was situated at the lower part of the container. Its capacity varied from half a pint to two quarts.

The Drug Jars for dry drugs and ointments were contained in cylindrical jars, while liquids were kept in globular, cone-shaped receptacles. The most frequent form of decoration on the surface of these jars in the late XVIIth century was that of the head of an angel, usually between outstretched wings. Birds, fishes and cockle-shells were frequently used in the designs on the XVIIIth century ware.

Another type of pot used in the apothecary's shop was the *Ointment Jar*. The shape was usually cylindrical, widening towards the neck. It is extremely rare to come across a decorated jar, most jars being of one colour throughout. Dr. T. G. H.

Drake, in his article on "Antique English Delft Pottery of Medical Interest" (*Canadian Medical Association Journal*, 1938, December, pp. 585-588), introduced an illustration of an ointment pot which is of extreme rarity. Referring to it, he says: "... the black colour is uncommon in Lambeth Delft, and, in addition, this jar, dating from the time of the Great Plague, is filled with the original ointment. An ointment is recorded as having been used during that epidemic, and judging from the small amount which has been removed from this container the remedy must have proved either extremely efficacious or utterly useless to its original owner."

Boy Flasks were also made from pottery. I do not know for certain what these were used for, but my assumption is that they were in the same category as the modern "infant feeder." In shape they resembled some globular object, with a fairly wide and long stem protruding at one end. They often had the word "Boy" inscribed on them, surrounded by frills, but otherwise they were wholly void of decoration.

The compounding of pills was done on the *Pill Slabs*, which were highly coloured, and usually bore some armorial design. For the most part they were shaped in the form of a shield, and were perfectly flat. Howard is of the opinion that these slabs



A WORCESTER EYE-BATH (actual size) marked with open crescent and decorated in blue and white, in the possession of a descendant of James Ross, the decorator. It has been in constant use up to recent times

were used as signs of the apothecary's shop, and disputes the fact that pills were made on them. He points out that their shape is totally unsuitable for the mixing of the ointments, and mentions the fact that very few bear the scratches which would be visible after continual use.

Pap Warmers were in constant use in the XVIIIth century. They consisted of a base, part of one side being removed, which would contain a small spirit lamp, and a container for the pap. There was also a lid of some description, and these frequently had various decorations surmounting them, the commonest being the candlestick.

Particular mention should be made of the Barber-Surgeon's *Bleeding Bowl*. They were very ordinary so far as the shape was concerned, as they strongly resembled a small dessert dish. The one peculiarity was that a small section of the rim was removed. The space in the bowl, when in use, was put next to the arm, leg or neck, thus making a comfortable fit. The designs on the bowl usually consisted of painted replicas of the barber-surgeon's instruments, and some type of frill would adorn the perimeter.

THE COVER PLATE

The splendid porcelain group shown in our illustration might well have been claimed as a production of Chelsea of the gold-anchor period. All the figures in it, and notably the standing woman, have the magnificent poise and bearing seen also in such typical Chelsea masterpieces of that period as the famous "Imperial Shepherdess," but their assembling into a "round group" is unusual in Chelsea; the only really comparable example is the Maypole Dancers in Lord and Lady Fisher's collection, and that is of the red-anchor period. There is good reason, however, for regarding this group as a rare specimen of Tournay porcelain of a period contemporary with Chelsea. Examples identical in modelling



Reverse of Tournay porcelain group illustrated on cover and composition are mentioned and illustrated from French collections in E. J. Soil de Moriané's classic work on Tournay porcelain. The close connection between the Chelsea factory and Tournay has for long been recognized. The town of Tournay, now part of Belgium, is no great distance from Liège, the birthplace of Nicholas Sprimont, and in at least one instance—the beautiful Pietà figured in William King's "Chelsea Porcelain"—the same model was used at both factories. It is believed that Nicholas Gauron and Joseph Willems, two Tournay artists, were employed at Chelsea, and a resemblance in modelling would thus be explained.

Such groups as this, and similar ones in Chelsea, can, in fact, be presumed to be the work of either Willems or Gauron. The decoration of the group is unlike anything in Chelsea, and not particularly like Tournay. It may well have been added outside the factory to a white group.

Tournay figures were frequently left unpainted, and Soil, in fact, mentions some white examples of the group. The colours here recall the work of an anonymous independent London decorator who frequently added enamelling to Lowestoft, Worcester and Chelsea porcelain. The group is now in the possession of Delomosne and Son, Ltd., 4 Campden Hill Road, Kensington.

THE SOCIETY OF PEWTER COLLECTORS

Air Chief Marshal Sir Frederick Bowhill, G.B.E., K.C.B., C.M.G., D.S.O., a prominent member of the Society of Pewter Collectors, has been elected Master of the Honourable Company of Master Mariners in succession to Lord Marchwood. The announcement of this honour has given much pleasure to other members of the Society, who were present at its last summer meeting at Southsea in June, 1939, when they were hospitably entertained by Sir Frederick and Lady Bowhill. The Society hopes to resume its meetings in the near future.

SALE ROOM PRICES

PRICES continue to rise, the demand for genuine antiques showing no signs of growing less, notwithstanding the high prices now being obtained in every part of the country. There is no doubt that the number of collectors has grown very greatly since 1939, and there is no reason to anticipate any less demand for beautiful and rare works of art.

Sale of Downshire Heirlooms: continued from the April issue. Ten dinner plates by S. and J. Crespell, 1751, £115; thirty-four dinner plates, W. Cripps, 1760, £460; and thirty-eight Fogelberg and Gilvert, 1789, £400; four oblong entrée dishes, Peter Archambo and Peter Moore, 1763, £300; William III Irish Monteith, Joseph Walker, Dublin, 1699, £520; set of four candlesticks, R. Calderwood, Dublin, 1740, £175; four Corinthian columns, 1767, £105; William and Mary silver gilt sideboard dish, 1693, maker's mark RC with a ewer, helmet shape, 1691, same mark, £1,300; Charles II silver gilt porringer and cover and tazza-shaped stand, maker's mark, FL, 1660, £1,150; Charles II, 1671, maker's mark, IW, £145; James II gold beaker, engraved with coat of arms, on moulded foot, 1685, mark GG with pellet below with the arms of Sir William Turnbull, 1639-1716, £2,100.

March 8. Furniture and Works of Art, CHRISTIE'S: Italian bronze bust of lady, XVIIth century, £34; Regency mahogany table, with Battersea enamel handles, £42; four oak chairs, with panelled backs, £40; two oak seats, XVIIth century design, £44; fourteen Regency mahogany chairs, £189; Flemish oak draw table, £42; Sheraton bookcase, £52; eight chairs, Chippendale design, £89; Dutch marquetry secretaire, £47; eight Heppelwhite chairs, £63; Louis XV kingwood commode, £68; gilt three-leaf screen, £34; Queen Anne walnut chest of four drawers, £52; mahogany dining-table, £52; English marquetry commode, XVIIIth century, £210; six Chippendale mahogany chairs, £153; old French marquetry upright secretaire, £63; seven Heppelwhite chairs, £189; walnut dining-table, £100; eight chairs Queen Anne design, £158; small French tulip cabinet, £61.

March 2, 8, 13, 20 and 27. Silver, Pictures, Drawings and Porcelain, PUTTICK AND SIMPSON: Drawings, D. Cox, Tintern Abbey and Goodrich Castle, £30 and £24; pair Sèvres vases and covers, £22; pair of Petit figures in blue, £23; pair Minton vases and covers, £18; large Empire inkstand with Eastern figures, £27; Meissen group, £29; pictures, Landscape, J. B. Smith, £16; Coast scene, W. Shayer, £35; The Country People's Revenge and an engraving of the same, Watteau, £450.